Vol. 11, No. 1 Winter 1985 $2.50

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Festival Calendar

Henry Clark

Three Dulcimer Players From Kentucky

News, Tunes and More...

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DULCIMER PLAYERS NEWS

Vol. 11, No. 1 Winter, 1985

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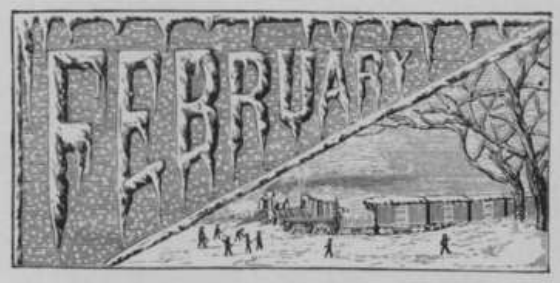

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I'm sorry. I really tried to get all the listings together for the promised Dulcimer Organization Directory in the Winter *Dulcimer Players News*. But we had an early printing deadline this time. I left for a two-week performing tour in Michigan and Ohio on November 21st. Also, our print shop closes for a vacation between Christmas and New Year's Day. Organization information trickled in slowly and I felt we needed more time to get the list together. This issue will have some new clubs listed and the Spring DPN will have an up-to-date directory.

You're possibly aware that I'm a full-time performer. Since I'm also a full-time editor/publisher and a part-time music teacher, I often have difficulty attending to such things as answering letters. Part of this situation affecting both Sam Rizzetta and me is alleviated by The Answer Column in each DPN. Besides being one of the kindest people I know, Sam is a knowledgeable person to contact about building and playing fretted and hammer dulcimers. Your questions are encouraged for Sam's column. As for other correspondence, please understand if answers take a little time. It's often impossible to process mail, articles, problems and questions hastily, especially if I'm playing music in Arizona at the time!

Joan Nauer is my indispensable local staff. Without her I wouldn't get to perform much at all. She finds a few hours a week for us tucked in among her hours as secretary for a Winchester psychologist. Joan picks up the mail twice a week and starts the process for your subscriptions and renewals. She has three school-age children and does needlework in her "spare" time. Each week when I travel to Winchester to get the mail I wish I could bring Joan a bouquet of roses. She's one of the best friends the DPN could have. Some other area people who jump in when the going gets rough are Joan Walker, Rose Atwood, Ralph Lee Smith, Julia Howell and Seth, of course. I just wanted you to know their names.

Enjoy this issue of *Dulcimer Players News*. We'll see you again in April.

Dulcimerily,

Madelie MacNeil

Madeline MacNeil, Editor
DULCIMER PLAYERS NEWS

Deadlines

Spring (April) DPN

Ads (display and classified): February 15th.

Festival Information: We need the date, place, sponsoring organization, one-sentence description of major events, contact person or organization, address and phone number. Deadline: February 10th.

Dulcimer Organizations Information: We need the name of the club, a contact person if possible, address and phone number. Deadline: February 15th.

What's New Listings: These listings are free. Please help us by providing a one-sentence description of what your album, book or cassette contains and what the featured and accompanying instruments are. Deadline: February 15th.

Featured in the Spring DULCIMER PLAYERS NEWS will be the Festival Calendar and the 1985 Dulcimer Organizations Directory in addition to interviews, arrangements and other good reading material.

Dear DPN:

Every new instrument is a turn-on. Attempting to play an unfamiliar musical instrument and being rewarded by the semblance of a song hooks me immediately. My thirsty ear, heart and soul respond to a bar or two of any familiar arpeggio, scale or rhythm.

If an instrument is easy to play, I must possess it. In my pocket, under our bed, stacked in the living room corner or in the trunk of our car - they are all with me in heart if not in fact. While at The Great Black Swamp Dulcimer Festival, April 1984, I hit upon (no pun intended) Ed Ireton's hammered dulcimer. A bold tap of the hammer was all that was required. The quivering strings responded. I heard the 1-5 harmony. My eager hands recoiled in amazement. Could it be possible? I, too, could enjoy the hammered dulcimer? As with the excitement of a new baby in the house, I'd found a new musical instrument to brighten our days and nights.

How many instruments have I collected and loved in 50 years? Let me count: clarinet, oboe, viola, french horn, recorder, banjos - tenor and 5-string, Autoharp, mountain dulcimer, MacArthur harp, harmonica, jews harp, piano, electric organ, tamborine, bones, spoons, limber jack and player piano. I still have them all. Sweet potato, ukelele, triangle, bowed psaltery, the tap-clickety-clack of my clogging shoes, shuffle of folk dance shoes, bongos.

Some have disappeared from sight, but none from my heart. Sweet memories rush back as I remember the rhythm instruments of kindergarten, brass and winds of high school, Autoharp of college days and dulcimers of here and now.

Children are to love and let go of. Musical instruments are also. If this latest wants to stay with me - hurrah. If not, that's okay too. Who knows what fantastic new love will cross my path tomorrow.

Nancy Max Kappes
Indianapolis, IN

Dear DPN:

In the time that passed between submitting my *Fhir A Bhata* article and its eventual publication in the winter 1984 DPN, I ran across a traditional tune for the set of

words which I originally found in an 1888 magazine article. In fact, it has been recorded a number of times since then, notably by Silly Wizard.

So, for the benefit of Anne MacKay (Letters, Summer 1984 DPN), as well as any other readers who are interested, there is a "real" tune for *Fhir A Bhata. (Ed. Note: The tune and Barry's arrangement for fretted dulcimer will appear in the Spring 1985 DPN. It's being transcribed right now.)*

People interested in my arrangement as previously published, set to a 15th century French tune, might want to know that I recorded it on my cassette album Curious Rhythm . I hope this helps to clear up any confusion over the tune.

Barry Smiler
1739 Ward Street
Berkeley, CA

Dear DPN:

Page one of the Fall issue of *Dulcimer Players News* contains the welcome note that the Events Calendar for the January issue will list festivals, etc. through May, 1985. May I suggest that you include informaton for summer also. I work for an organization that requires me to select my vacation weeks by the end of January. Most of the time I am forced to pick blindly because so little information is available. I wonder how many other subscribers are in situations similar to mine.

Janice Olyslager
Rochester, NY

Readers, what are your opinions? Festival organizers, what are yours? I am certainly amenable to printing the entire festival calendar in January, with any updates and additions in April and July. This would mean organizers should get information to me before November 15th each year. Is that a problem?

Dear DPN:

I'm hoping you might carry an article on bowed psaltery. I'd like to know how they are played, how the strings are arranged, their size or dimension and possible sources of plans for making one.

Henry W. Sandstrom
Doylestown, OH

If you ever heard me play the bowed psaltery, you'd know immediately that I'm not the expert needed to write such an article. Even though I own a beautiful instrument, cats andchildren run when they hear my bowing technique! We'll try to find an author for a future issue. As with many of our projects, it will probably take us a little time.

Dear DPN:

Could you or your readers tell me of a place where I can order an instruction book for the zither? I would like to purchase some sheet music like the samples that came with my zither. This music slides under the strings. Does anyone print this kind of music?

Marcia Taylor
Route 1, Box 253
Rochester, IN 46975

Dear DPN:

I was interested in the article on Aunt Nellie McKinney. From the type of dulcimer she had, I had assumed or guessed that she was originally from the Ozark area, and I was glad to get confimation of that. That dulcimer was the same make as the one that Ruth Tyler, of Joplin, Missouri played.

I played on the porch of the Murray Hotel at Mackinac Island, Michigan, every summer from 1975 to 1984. Just about every year there was at least one person who came by and mentioned having seen her at Knott's Berry Farm in the 1950's. One man recalled seeing her in 1953 and 1956 and hearing her play *Haste to the Wedding, Devil's Dream, Fire on the Mountain,* and *Alabama Jubilee*.

I also knew a dulcimer player from Birmingham, Michigan, Fen Watkins, whose son-in-law was an executive in the Disney organization. Whenever he visited California at that time (the 1950's), he tried to stop at Knott's Berry Farm, sometimes playing her dulcimer. He kept up a correspondence with her and her daughter. I tried, about 10 years ago, to contact her daughter, but without any success.

There is no question in my mind that she gave the instrument more exposure to the general public than anyone else at that time.

Paul Gifford
Ann Arbor, MI

I've heard that to this day people come looking for her at Knott's Berry Farm, even though by now she would be well over 100 years old. Do any DPN readers have a picture of her that we could run in the magazine? The only picture I've seen is a photostat of a postcard.

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Dear DPN,

In the Fall, 1984, issue, Judi Morningstar urged us to label our electronic tuners with our name, address, and Social Security number, in case they sprout legs. Fine, but including your SS number could be totally useless.

I work for the Social Security Administration (SSA), in the branch that sets privacy policy. Friends, your SS numbers are confidential! If the police come to SSA to find out who has been assigned a particular SS number found on retrieved stolen property, we won't tell them without the written consent of the individual. And we can't find you to ask you if you mind our disclosing that information, because we have no need to maintain current addresses unless you're a current beneficiary.

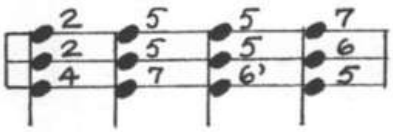
So if you label your tuner or other valuables with your SS number, and something is stolen, give the investigating police a written statement addressed to SSA, consenting for SSA to disclose your name and number to the police, or your labeling will all be for naught

Pete Benson, Reston, Va.

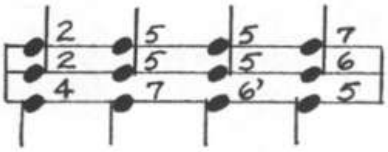
Dear DPN:

How is it that one can write and rewrite and proofread a manuscript and swear it's perfect- until it appears in print. With *Meagan Jane* by Mark Biggs, I discovered that the melody in the last 6½ measures was not separated from the accompaniment as had been done with the rest of the tune. For example:

Measure 9



Should be



Likewise would be true through the end of the tune.

Barb Truex

Notices

The University of Massachusetts at Amherst will offer a ten-week course in beginning hammer dulcimer from March 7 to May 16, 1985. The course will be taught by Mike Picard. Address inquiries to Credit-Free-Workshops, SE Entrance/ University Library, University of Massachusetts, Amherst, MA 01003. 413/545-2414.

Sarah Johnson, one of the music transcribers for the DPN, writes that people who would like to share a tablature need not worry about writing in "Neanderthal Script". Send in the music anyway, and our team of devoted slaves, chained to desks in the back room, will peruse the material and see what can be salvaged. Then they'll spend years turning it into an illuminated manuscript. If the slaves have a question, or find it needs more work, they will send it back to the arranger for clarification. DPN thanks Sarah and Barb Truex for their transcribing work. In addition, we're grateful for arrangers who are also artists and submit their music camera-ready.

If you teach or build instruments and would like to have *Dulcimer Players News* subscription blanks and sample issues for your students or customers, contact us. We'll be glad to send you some.

I hate to throw out things that might be useful to someone else. I'm also not particularly good at describing what I'm offering to share. The typesetting I do is returned to this office on long rolls of shiny white photographic paper. Since we work with 14 picas wide columns, there is usually an expanse of this paper left, approximately 5" wide and 36" or more long. If you draw or do layout or perhaps need sturdy paper for sewing or quilting you might have a use for the paper. If so, contact me and I'll save it for you.

I want each subscriber to know about our special rates for readers who are experiencing financial difficulties. When you renew, know that you can send what you can afford. $7 is our arbitrary fee for those who need it. If you can afford nothing, send us nothing and we'll still be pleased to share a year of DULCIMER PLAYERS NEWS with you.

Larkin's Dulcimer Book

6 November 84

Dear Larkin,

I wanted to write and tell you how very much I have enjoyed your book and cassette Larkin's Dulcimer Book.

I got my first dulcimer last Christmas. Having no musical training whatsoever, I was afraid I would not have any success in learning to play it. But finding your book and tape has been a great help. It is written in a very easy to understand language, and the strumming you introduce so early makes very basic songs sound so much better, practice is a joy.

I have recommended the materials to several friends who are interested in learning to play. Thank you for such an enjoyable learning book.

Sincerely,
Vickie DeWitt
Ft. Meade, MD

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Ann Grimes
Dulcimer Research Pioneer

by Erik Blomstedt
Joliet, IL

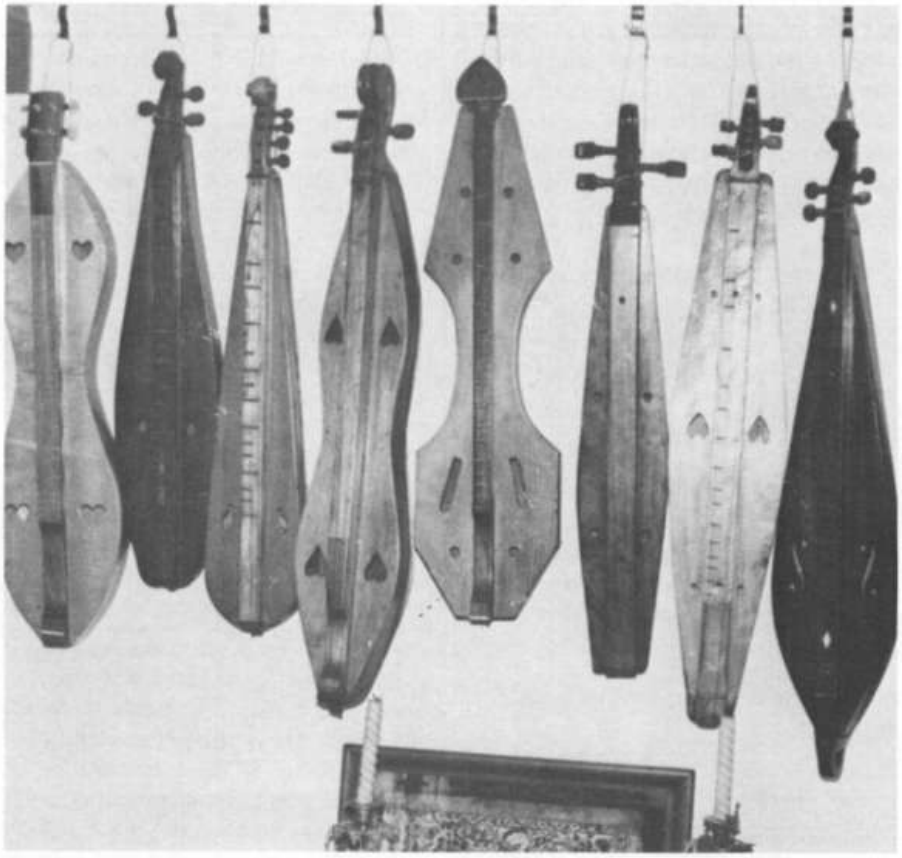
I first learned about Ann Grimes, an authority on Midwestern folklore and pioneer dulcimer researcher, in a 1966 article that highlighted her unique collection of old dulcimers. She is nationally known for her research in Ohio and Midwestern folk music since the early 1940's and in the dulcimer since the mid 1950's. After some correspondence, I made arrangements to visit her on my way to the Great Black Swamp Dulcimer Festival in Lima, Ohio (1983). Mrs. Grimes lives in the historic village of Granville, OH, which is on the National Register of Historic Places. It keeps a quaint New England architecture reminiscent of its incorporation in 1805 and it is also the home of Denison University, founded 1831. I parked by her beautiful white home (built 1834) and was welcomed by Mrs. Grimes and ushered into her study. There we talked, surrounded by photos, books, awards and other momentos all attesting to her years of collecting Ohio and Midwestern folklore and songs. Many have used her renowned collection in their own research on the dulcimer. These include L. Allen Smith, Ralph Lee Smith, John Putnam, Howard Mitchell, Bob Force and others and dulcimer makers such as Dennis Dorogi and Bonnie Carrol. (Mention should be made here of L. Allen Smith's **Catalogue of Pre-Revival Appalachian Dulcimers** U. of Mo. Press 1983. See my review in DPN Fall '83 p.19. This book includes descriptions and photos of 28 of Ann Grimes' dulcimers.)

Ann Laylin Grimes was born in Columbus, OH, in 1912 to parents who were gifted amateur musicians and traditional singers. She received her BA and BMus. from Ohio Wesleyan and did graduate work at the Ohio State University. She taught music both in private and public schools and also served as music and dance critic for the Scripps-Howard News Service.

In the early 1940's she gave piano and song recitals over the OSU radio station WOSU. Various musical styles were covered and in a 1941 program she informally included some songs sung by her grand- mother. This inspired listeners to send in songs they had heard in their own homes and communities. She traveled extensively throughout Ohio and many states giving folklore lecture-recitals and she began recording the songs she heard on her trips. Many people freely shared their family songs and she soon became convinced that this represented an almost untapped part of Ohio's heritage.

In 1953 she participated in Bascom Lunsford's Mountain Festival in Asheville, NC. There she saw an odd looking instrument that had been found in an old corn crib. Wade Martin, a baseball player who came from a family of fiddle makers, made a copy of the dulcimer for Mrs. Grimes. It has 8 strings, a narrow fretboard and is made of sumac wood. This became the first instrument in her collection and, as she used it in her programs, it became the "bait" for getting many more.

Often, after her lecture-concerts, she would ask audiences if they had seen a dulcimer in their community. "It looks like



Some of the dulcimers on display in Mrs. Grimes' home.

Sometimes Mrs. Grimes found the dulcimer existing in relative isolation. This was the case of the "dulcerine" made of white pine, hickory and poplar, by Arthur Tyler of Western Franklin County, Ohio (near Columbus) in 1895. When he was 17 he met a peddler who showed him a "dulcerine" as many Southeastern Ohioans call the dulcimer. Tyler copied the design and made five instruments. For a long time he never heard of another dulcimer but in 1919 he happened to see a similar instrument at a Methodist Mountain Mission exhibit. However, no one at the exhibit could tell him anything about the instrument. In the early 1950s, Mrs. Grimes heard about Tyler and visited him. He was very surprised to hear about the existance of other dulcimers. He performed regularly at Ohio Folklore Society meetings until his death in 1965.

Walking around the room I saw many interesting dulcimers. One was a beautiful rosewood and walnut instrument with ivory inlay said to be from the keys of an old piano. The instrument was made by S.F. Russell of Marion, Virginia and is dated July 15, 1939.

Ann Grimes, in her study, playing her dulcimer in the style of Mrs. McNerlin (see article).

Another finely crafted dulcimer has mother-of-pearl inlay and rhinestones on the neck. It was made by William Lunsford of Lawrence County, Ohio in 1876. His son Edward came to see Mrs. Grimes' collection on exhibit at the Ohio Historical Museum in 1955. He was surprised to see so many instruments as he thought the dulcimer to be exclusive to Lawrence County (he pronounced it "delsmer"). A fine traditional banjo and guitar player, he also played his father's dulcimer as a professional entertainer in the 1890s after which he became a barber in Columbus. He willed his instrument to Mrs. Grimes but after his death in 1958 at age 84, the family couldn't bear to part with it. However, when a flood almost reached the dulcimer the following year, they changed their mind, taking this as a sign they had better comply with Edward's wishes!

We talked further of people she had known - Paul Clayton, Edna Ritchie, Carl Sandburg, Joe Hickerson (Library of Congress) and others. She mentioned a performance at the Vincennes Tricentennial in the mid-1960's. John Jacob Niles was also on the program and, after hearing Mrs. Grimes perform, proclaimed, "The King is dead, long live the Queen!" Their acquaintance had started in 1952 at a Washington University folklore conference. "We were dinner partners...[we] started our continuing admiration and debate of his lute-like dulcimers and real tradition." She is familiar with almost every contemporary dulcimer player and makers that I mentioned and often produced letters, photos and other treasures from her files. She told me she was the first to perform on the dulcimer at Roscoe Village, singing canal songs in front of the ice cream parlor and she was also, for many

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E. Indian Rosewd....	5.60	5.05	4.55
Koa.....	2.40	2.15	1.90
Curly Koa.....	3.20	3.20	2.85
Paduk.....	2.40	2.15	1.95

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Curly Maple.....	1.45	1.30	1.15
Bolivian Rosewd.....	1.85	1.65	1.50
Koa.....	1.25	1.15	1.00
Curly Koa.....	1.70	1.50	1.35
Paduk.....	1.25	1.15	1.05

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a long skinny fiddle, but it's played on the lap or table and it's strummed or plucked." Listeners gave her leads on instruments and players, some showing an instrument that had been in the family and not used for years. She purchased a few dulcimers and many were given to her including one from the New York Public Library. These helped to form one of the major collections of older dulcimers in the United States. Over 40 dulcimers are included of which 34 (many rare) are pre-1940 vintage. 31 have been described in various scholarly publications. The colleciton also includes some Pennsylvania German zithers (scheitholt type). Three are from Granville's Licking County where they were passed down in families since the early 1800s. Over 17 Ohio counties are represented in the dulcimer collection as well as KY, WV, VA, PA, TN, NC, CA, CO and NY. Her research has led her to believe that the mountain dulcimer was *not* exclusive to the South and Appalachian regions. She agrees with Charles Seeger's conjecture that it perhaps came from the Pennsylvania region, developing from the "Dutch" scheitholt or box zithers. Pioneer movements then brought it Westward and, due to its portability, Civil War soldiers helped to distribute it further. Several dulcimers were known to have belonged to Civil War veterans.

Mrs. Grimes has observed many different playing styles including bowing, and, in Guernsey County, Ohio and Eastern Tennesee, hammered with umbrella stays. An unusual technique was shown by Mrs. John McNerlin of Jackson County, Ohio who held the dulcimer, peg head down, in an inclined position against her shoulder. That was the way she had seen her father and grandfather play it. She believed her grandfather brought the instrument from Wales sometime before 1850, although Allen Smith thinks it was made in Huntington, West Virginia.

We now went into the living room where the walls are lined with dulcimers. I was interested in the "scantlin'" and learned this was a term for the large box-shaped dulcimers often made by lumbermen working in Gallia and Jackson Counties, Ohio in the 1870's. Using 2x4s, known locally as scantlin', they made the rough dulcimers. The one in Mrs. Grimes' collection has a 41" fretboard, 4 strings, staple frets and is made of red painted pine. It was regularly used at square dances.

years, a featured participant and judge in the dulcimer contests.

Dulcimer playing interests me more: the instrument's tradition and lore came incidentally to my folk music collection and performance. [I] am now intrigued by the marvelous (and often virtuoso) current techniques...increasingly used at Dulcimer Days...which I helped to develop and which I yearly enjoy, now as a judge.

Her many years of collecting have resulted in a valued folk song collection. Over 1,500 songs represent more than 200 contributors and many other contributors of related manuscripts, sheet music, books and other materials. The majority of this collection has been organized by Mrs. Grimes for the Archive of Folk Song at the Library of Congress. The Ohio Historical Society is duplicating them for its Columbus Archive. Ohio State University's Folklore and English Department has taped over 90 hours of Mrs. Grimes discussing her colleciton and using illustrative songs from her tapes. Although she occasionally gives concerts, her health prevents the heavy performance schedules of former years (over 500 lecture-recitals in 1954).

Ann Grimes has been equated by L. Allen Smith with such dulcimer luminaries as Charles Seeger, Henry Mercer and Jean Ritchie. She has presented papers at many state folklore society conferences (NY, TN, WV) as well as the American Folklore Society and the American Society of Ethnomusicologists. She has lectured at many universities and continues today in giving lectures at Denison University on Sociology, Folklore, Linguistics, Music and other subjects.

While I have focused on her dulcimer interests, Mrs. Grimes also plays the piano, psaltery, Autoharp, banjo and guitar. She has published many articles on folklore and songs and has served as officer and editor for the Ohio Folklore Society and National Federation of Music Clubs. She wrote the text booklet and collected the songs for her album, *Ohio State Ballads: History through Folksongs* [Folkways FH5217].

Among the traditional songs she sang for me she also included a contemporary song on the "historic" conversion to co-ed dorms at Denison. The visit concluded with the examination of more dulcimers and petting Calpurnia, one of the friendliest and most beautiful calico cats I have ever met. After leaving, I drove up to the Denison campus that overlooks Granville. There, in the late afternoon sun, I sat and played my new Ron Ewing (Columbus, Ohio) dulcimer. A good time to think about the visit I had just enjoyed and the instruments I had seen. Also, a time to reflect on people like Ann Grimes who help us to reach back over the decades, tying us together in our love for the dulcimer, its music and its people.

John Bodiker, one of Mrs. Grimes' major contributors of folklore and songs, composed this acrostic for her as a Christmas present in 1972 (he died the following year at age 94).

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Search, and her name will appear unto you.

Erik R. Blomstedt is the director of Three Rivers Library in Chananhon, Illinois. He has contributed several articles to the *Dulcimer Players News* and has compiled an index. He is especially interested in dulcimer history.

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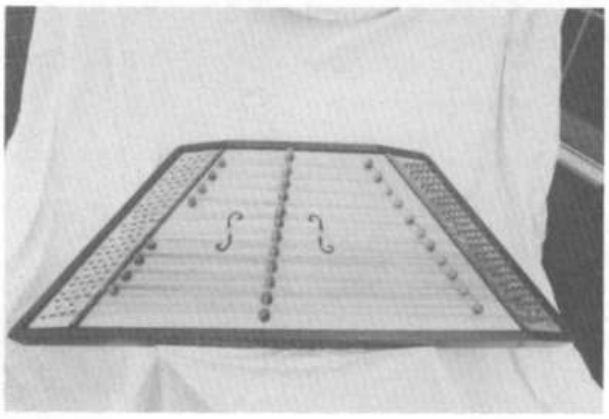

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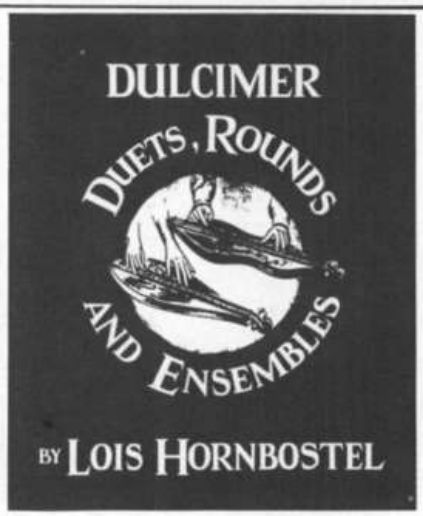

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The Answer Column

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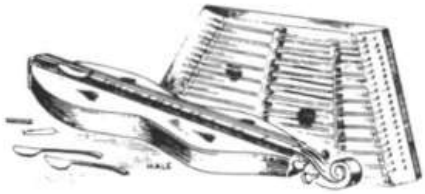

This question and answer column deals with building, playing, and caring for dulcimers (both kinds). Questions are invited. Please address them to this column in care of DULCIMER PLAYERS NEWS. Note that limitations of space and time may make it impossible to respond to every inquiry. I will not be able to make responses other than as time allows in this column. Questions of general interest to the readership will get priority.

Will a change from a plywood mahogany soundboard to a solid birch or other solid wood soundboard give a louder, brighter, longer, same or different sound? I still can't figure out how the hammer dulcimer makes that sound, but I love it!

I love it, too, as you might suspect, but the secrets of hammer dulcimer tone can be an enigma. If everything else remains the same, a change from plywood to solid wood soundboard will yield a bit more volume, brightness, and longer sustain of notes once they are sounded. These changes may or may not be desirable depending on the tone you are starting out with in using the plywood soundboard. Greater harshness may also result. The dulcimer is a combination of many factors working, we hope, in harmony. Soundboard material, while important in regulating the tone produced, does not by itself determine whether a dulcimer will sound pleasing or displeasing.

I built a 16/15 kit dulcimer two years ago. During extremely humid weather it becomes almost unusable. It produces some awful reverberations from certain notes. I found that by reaching between the strings and pushing down on the soundboard I can prevent the "hum". Can I eliminate the extra sound permanently?

This is a common problem and is usually simple to deal with. Some dulcimers are designed with adjustable features to cope with such problems, but I'll assume your kit is not. The problem is that the soundboard expands when it takes on moisture and rises away from one or more of the internal braces, producing buzzes when certain notes are struck. Regluing the top to the braces more securely may be all that's necessary, if you can get in there. It may be necessary to make the braces conform more accurately to the soundboard, adding shims if needed. Other, more complex repairs, such as adding extra braces through access holes made in the back, can rescue the dulcimer if the above suggestions are ineffective or impractical. It would be wise to consult a competent repair person in your area if risky surgery seems required.

What are good exercises for those of us hammer dulcimer players who have rhythmic problems combined with one wrist or hand that seems weaker than the other?

It usually takes an experienced and sensitive player to even recognize that these problems exist. Truthfully, most of us have to overcome them unless we are very lucky or have a lot of experience playing other percussion instruments.

The presence of a "weaker" hand is most apparent when both hands are doing the same thing. The brain uses this feedback to adjust as you try to use both hands equally. A great exercise is to strike the same note alternately with each hand: left, right, left, right, left, right, on and on. Try to keep an even tempo and strike with equal force and assuredness with both hands. Vary the tempo to play VERY slowly, then speed up to play as rapidly as you can while maintaining good control. Don't go too fast or worry about speed. Speed will come with practice, but you may never get good rhythm and control if you try first for speed. While playing the alternating hand exercise, try changing smoothly and gradually from fast to very, very slow. Next, vary the dynamics and play very softly. Gradually go from very soft to very loud and back again. Finally,

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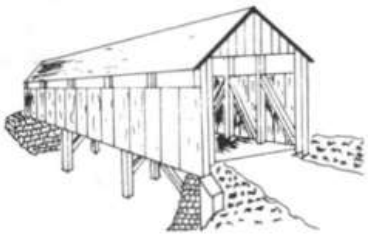

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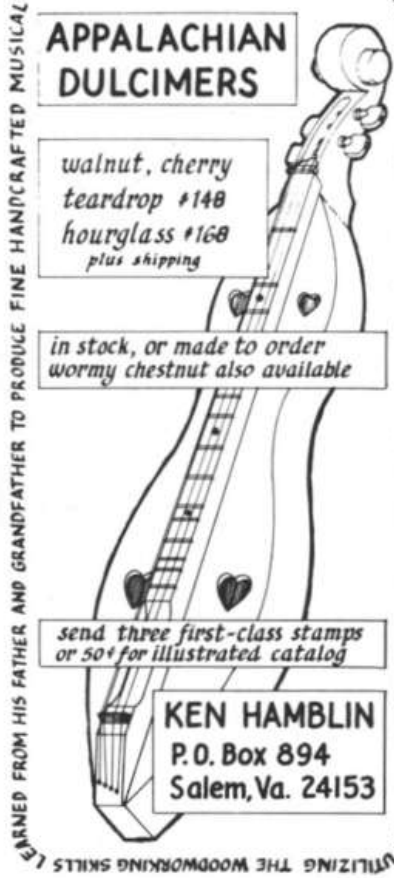

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vary both speed and volume. You must be able to play softly or loudly while playing rapidly or slowly alternating hands.

To develop the ability to maintain an even tempo, don't be afraid to use a metronome. A decent one is only $20 to $40. Do the above exercises at a variety of speeds, but keep them comfortably manageable.

When you sit down to play your dulcimer each day, spend about five minutes doing these exercises to warm up. Try to keep an alternating rhythm going smoothly for 20 or 30 seconds. If control or rhythm start to falter, stop and rest for a few seconds before going on. Believe me, you can make great improvements in your playing and self-esteem within just a couple of weeks of diligent practice.

With more control and confidence you can also use this alternating hand technique in your playing to make single notes and 2-note chords sustain and also to achieve crescendo and decrescendo effects. Great skill with these techniques is expected of "dulcimer" players in other parts of the world. Unfortunately, contemporary American players almost never bother to develop these skills. They can be a valuable addition to your bag of tricks; or, should I say, your repertoire of licks?

Once the alternating of hands is mastered, the next step is to do the same exercises while controling hammer bounce as well. Instead of striking a note with one bounce of the hammer, use two bounces of the same hammer to get a double strike. Practice this with both hands. When either hand can control a double strike, then you are ready to alternate double strikes! Left, left, right, right, left, left, etc. just as you practiced before. Yes, this is quite difficult. It will probably take six months to get good at it. You'll have less dynamic control than with the alternating single strikes, but this exercise will build great 2-handed skill *and* add to your technique repertoire. You'd be knocked out by how a good drummer can apply these techniques immediately most impressively to a dulcimer.

Finally, if your goal is to play fiddle tunes or dance tunes with better rhythm, nothing is more helpful than learning to play back-up or accompaniment first. Put on records or tapes of the tunes you wish to work on. Use your hammers to tap out the rhythm keeping the beat. Just tap on a table or your dulcimer stand. Graduate to doing the same on a drone note or notes on the dulcimer. Finally, keep the rhythm to each tune with 2-note chords. When you can do this with tapes you can also do it with other musicians at jam sessions. This allows you to sit in and add to the music without constantly playing melody, and you don't have to know the tune. Once you start working on the melody of a given tune, its rhythm will already be second nature to you if you have been doing rhythm back-up to it.

Learning to play accompaniment is also the foundation for making interesting solo and lead arrangements of tunes, and more dulcimer players are realizing this. In my summer dulcimer courses at the Augusta Heritage Arts Workshop the sessions on accompaniment have, in the last two years, become the most popular and requested part.

Sam and Carrie Rizzetta stay busy playing music at festivals, crafts fairs and in concert. Hammer dulcimers from their West Virginia workshop are played by many people who enjoy the fine sound and craftsmanship of their work.

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REVIEWS

GODDESSES Carrie Crompton, Hepatica Music, Box 6001, State College, PA 16801.

GODDESSES is a lovely tape of delicate, courtly music of the 16th, 17th and 18th centuries, featuring the clean, extremely musical playing of Carrie Crompton. She has arranged everything with elegance, taste and an unerring ear for the best possible harmonic choices. The title cut and *Branle de Bourgogne* employs a felicitous blend of fretted dulcimer, recorder and viols. *Butterfly* is especially effective on fretted dulcimer and hurdy-gurdy, and other combinations, such as dulcimer-guitar and dulcimer-percussion, work well. The lively *Branle Charlotte* that concludes the tape was so delightful that I was sorry it ended so soon. Just over half the tape is devoted to either fretted dulcimer or hammer dulcimer alone (three cuts of the latter), so that one can easily hear (and learn from) the arrangements. This tape is equally fine for just plain listening or for study. There is much here for players to absorb and emulate, especially Ms. Crompton's fine musicianship, technique and sensitivity.

Joemy Wilson

Sounds of Christmas Past/Linda Lowe Thompson, 1517 Laurelwood, Denton, TX 76201.

Here is a cassette of Christmas instrumentals that is a real winner. Featuring Linda Lowe Thompson on hammer dulcimer, the textures range from ethereal to earthy, the arrangements vary from delicate to dramatic, and the performing remains always at the highest level.

The eleven pieces include expected standards such as *Silent Night* and *Angels We Have Heard on High*, and unfamiliar delights like *Children at the Manger* and *Let All Mortal Flesh Keep Silent*. The liveliest tune is *Jingle Bells*, performed as a contradance with Linda double-tracking on piano and dulcimer, Dana Hamilton on banjo, and Maria Terres Sandgren on fiddle. Sounding the most like a heavenly music box is the arrangement for two dulcimers of *The Souling Song*, which is performed by Linda and Dana. *Jolly Old St. Nicholas* takes on a completely new quality as a hammer dulcimer solo and *Patapan* recovers from years of being sung poorly by high school choirs in an effective rendition for guitar and dulcimer.

I predict very steady sales for this cassette for many years. Serious dulcimer players will certainly want to own it, and it should be very popular to the much wider audience of non-dulcimer players because of the pleasing way Linda Thompson has presented these Christmas songs and the care with which she has arranged them

Mitzie Collins

Invocation/Holly Tannen, (Kicking Mule Records), 840 Costra Costa Avenue, Berkeley, CA 94707.

For best results, this album should be listened to by candlelight.

Thus we are invited—invoked—by Holly Tannen to partake of her superb first solo album, an eclectic collection of child ballads and adaptations, a Richard Fariña song, Morris dances, Welch tunes, and even a modern Arabic poem translated and set to music by Richard Thompson.

Especially noteworthy for her mountain dulcimer playing are the Morris dances *Bobby and Joan/William and Nancy* and the waltz medley *Star of the County Down/ Kevin Keegan's Waltz* because of her hard-driving, rhythmic strumming style; and *A Strange Affair* by Si Fudul Al-Huwari and Fariña's *A Swallow Song* for the finger-picked accompaniment. Holly's dulcimer playing is clean and spare, uncluttered by inappropriately florid hot likcs or monotonous bum-diddies.

Holly uses her strong alto to great effect, varying her stylistic approach to match the mood and the period of the song she is singing. It is delightfully obvious that she puts as much exuberance and care into her singing as she does her playing.

George Campbell, a New Mexico ballad from the singing of Bill Noble, at first seems a little out of place among the other more mysterious or magical lyrics of King

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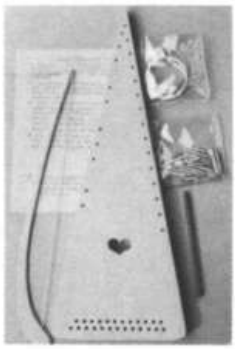

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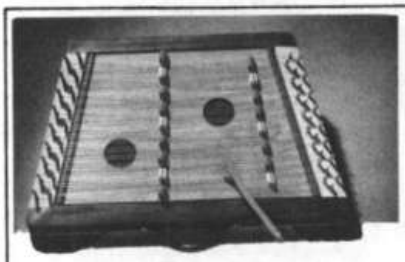

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David Cross

Orfeoor Susan North's *Spirits*. But it happens to be an adaptation of child ballad #210, *Bonnie James Campbell*. Somehow, it all seems to fit.

Invocation is almost entirely Holly Tannen and her dulcimer. However, Tony Marcus assists on guitar for *Cutty Wren*, and Julie Searles blends her voice well with Holly's on *King Orfeo* and *All Among the Barley*.

Holly Tannen has taken in this recording a courageous direction that less confidant and experienced performers would shy away from on a first album. It contains no traditional dulcimer ditties, only two Irish tunes, no obvious over-dubbing; and three (of the ten) selections are unaccompanied vocals. What she has accomplished is to produce a personal but accessible album of what she loves to perform—traditional British Isles music and contemporary songs with the message and sometimes the sound of a bygone era. She likes to sing songs that tell a story; even the instrumentals, in her expert hands talk to us.

So read the linear notes, which are excellent, lay in a sufficient supply of candles, turn off the lights, and enjoy.

Tom Baehr

Children's Dulcimer Method/Mara Wasburn, (Mel Bay Publications), 2783 Linda Lane, W. Lafayette, IN 47906.

Mara Wasburn has contributed a valuable resource to the ever-expanding library of fretted dulcimer instruction manuals with her Children's Dulcimer Method. Ms. Wasburn taught her own young children to play the dulcimer and was so successful that they have joined her in a family performing group. She now instructs other children and also gives workshops for teachers.

Her book is very nicely laid out with attractive and easy to to read notation. The goal of this method seems to be getting the child, with adult guidance, quickly to the actual playing of the instrument. The comments she makes as a result of her own experience are very helpful. A few examples: "I never use fret numbers when I teach...", "I generally encourage children to begin with the thumb on top, but if the hands keep turning over, I just let them play that way.", "Wonderful! You just played the first line of *Go Tell Aunt Rhody!* I am surprised, however, that she didn't remind teachers to have the children sing the melodies before attempting to play them. The book's instuctional objective, playing in two modes and playing with either a single or a double strum, are quite appropriate for children. The songs are arranged in order of difficulty with the inevitable *Aunt Rhody* coming first.

It is to Mara Wasburn's credit that this book is not overburdened with extraneous material, but I would have appreciated having every song, instead of just a few, illuminated by Ms. Wasburn's own experiences with her students. I think her attitude of confidence in children and her joy of sharing music with children, rather than the clear lay-out of notes and strum marks, is what makes this book most valuable to prospective teachers.

While many of the songs, all given with only one verse, are familiar, I miss the complete lyrics for the ones I don't know, such as *Where Does It Lead?* and *The Juniper Tree*. Harmonies are given for a number of tunes, but for four of these harmonizations the second part is a page-turn away from the first part, making joint music-reading trying, to say the least.

While I wish Mara Wasburn had shared more of her own success stories in this book, I would still recommend Children's Dulcimer Method as an asset to the teacher or parent who wants to open to children the world of fretted-dulcimer playing.

Mitzie Collins

Left Hand Dulcimer Band/Dan Fraley, Don Dietz, Hogfiddle Records, 206 Elm Street, Troy, AL 36081.

What happens when you get two hot-shot fretted-dulcimer players in a studio full of fun electronic gizmos like an E-Mu Emulator and Drumulator and a Mini Moog and add a creative audio -engineer to the mix? Don Dietz and Dan Fraley of Montgomery, Alabama show us that the results can be very pleasant indeed on their album Left Hand Dulcimer Band. The singing is mighty nice and mellow, but the best thing about the album is the easy way the natural sound of mountain dulcimers is blended with synthetically generated rhythms and tones. However, given the the limitless possibilities of synthesized sound, I wish that Don and Dan had been more adventuresome with dynamics and textures in their songs.

The most creative of the ten cuts of original songs is *Hogfiddle Blues*, the signature tune of the Left Hand Dulcimer

Band. The least successful selection is *Every Knee Shall Bow* which truly bows under the weight of an unbelievably pretentious arangement.

I imagine that this duo has gone on to explore more possibilities of combining dulcimers and electronic instruments in the recording studios. For any player interested in contemporary possibilities for the fretted dulcimer and any fans of dulcimer music who want a mellow album I'd say this record is a good bet.

Mitzie Collins

Dulcimer Jubilee/Lost Valley Dulcimer Band, 8500 West Fruitvale Road, Montague, Michigan 49437

A collection of mountain and hammered dulcimer duets with vocals on two cuts and a whistler on the title tune, Dulcimer Jubilee evokes the pleasant images of three good friends making music on the back porch. Simple and spontaneous- sounding rather than "produced," the arrangements are just right for the traditional material. I found the *Faeries Reel* a dance tune from the Isle of Man, and *Hesleyside Reel*, a British fiddle tune, so infectious that I picked up my hammers immediately, compelled to learn them. (They're easy, too; hurray! N.B., Mickey and Linda- they also sound pretty as a medley.) *Merry Wives* better known as the *Saturday Night Waltz*, is especially nice as a hammered dulcimer duet, as is the old ritual dance tune *Abbot's Bromley Horn Dance*. *Housewife's Lament* is a marvelous song, not frequently recorded, and it is a pleasure to hear it with hammered dulcimer accompaniment. The two mountain dulcimer duets on the cassette are played in the traditional style, strummed with plenty of drone. Recommended for fans of traditioal music presented simply and naturally.

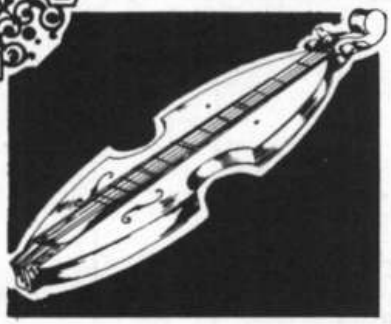
Joemy Wilson

Sounds Like Fun/Mitzie Collins, Sampler Records, 197 Melrose Street, Rochester, NY 14619.

As one who has spent many hours searching for good material to share with children, I welcme this wonderful, delightfully presented collection that Mitzie Collins has put together, as I'm sure all musician-educators will. Her involvement with children and traditional music is apparent in every cut, as is her impressive musicianship. The tunes and games have been culled with intelligence and taste from anthologies, festivals and other sources; children and grownups get equal time performing them. The accompanying booklet contains words, music, arrangements for Orff instruments and many suggestions for the songs' use with children of various ages and abilities. I especially enjoyed *Ten In The Bed* (the version I recall from childhood wasn't nearly as hilarious as this one), *Jigtime*, a fine arrangement (not for children only) of three jigs for hammered dulcimer, whistles, piano and bodhran, the train medley, the *Tongue Twister Song* and a good unusual, version of *Froggie Would A-Wooin' Go*. And a final trivia note for Mitzie: Don't worry about the meaning of *Froggie's* refrain. Gammon and spinach is an old British expression meaning foolishness or nonsense, which is probably precisely what the rest of the refrain consists of!

Highly recommended for anyone involved in nurturing, education or general enlightenment of young people.

Joemy Wilson



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The Yang Chin

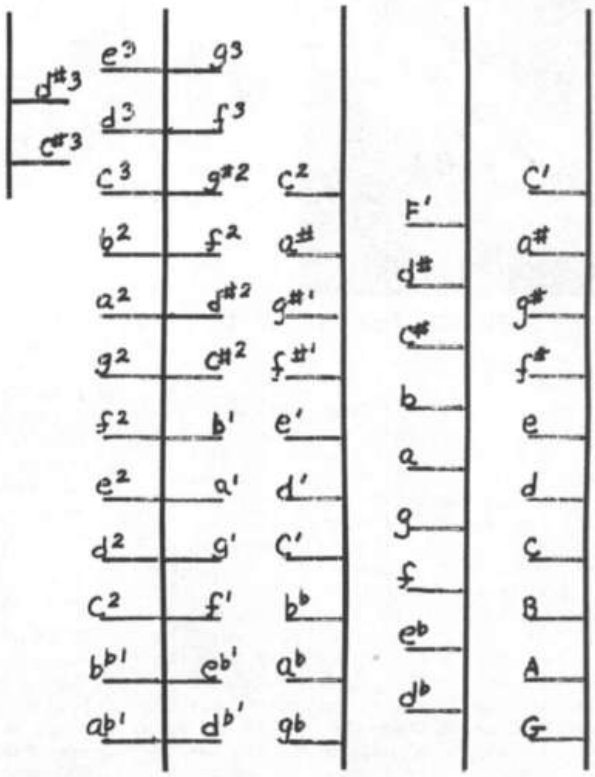
by Horton Presley
Dalton, GA

We had gone by bus to the Kowloon business district of Hong Kong for an appointment. Being a bit early after getting to our stop we decided to kill time by browsing in the Yuet Wah music store. My wife and I walked in the front door and immediately stood transfixed: there sat a pleasant young Chinese man playing up a storm on yang chin: a Chinese hammered dulcimer. When he stopped and smiled at me, I asked, "Can you speak English?" I was overjoyed when he answered, "A little." My next question astonished him. "Will you teach me how to play that instrument?" After a bit of flustered uncertainty, "I will try." Not often, apparently, does a foreigner show an interest in strictly native instruments.

My excitement came from the fact that for two years I had tried to find someone to help me buy a good yang chin (not one built for tourists) and teach me to play the thing. I was attracted to the hammered dulcimer because of my previous experience playing a marimba. In 1978, shortly after arriving in Hong Kong to teach English, I saw the Chinese dulcimer, but even with the help of a Chinese musician friend, had been unable to find a teacher who spoke English.

My problem was compounded by the fact that several sizes of dulcimer exist: two, three, and four bridge instruments. I found out soon that the two bridge dulcimer, while compact and inexpensive, might not be what I wanted since the tuning was designed for traditional Chinese music using only the pentatonic scale. In C that would be c, d, e, g, a. I wanted one that I could use to play western music as well as oriental.

My new friend, Eric Wang, turned out to be a gold mine. He was a member of the Chinese Symphony of Hong Kong and was proficient in several Chinese instruments, his specialty being the er hu, a kind of violin. He was attempting to learn all major instruments, though, as he intended to become a composer. He studied yang chin with the premier yang chin player in the Symphony. I was in luck.



Four-Bridge Yang Chin Tuning

Our first job was that of selecting an instrument from the good supply available at the store. We chose a four-bridge yang chin identical to the one used by his teacher. The stand pictured is one I built myself. The stands available were more ornate and traditionally Chinese, but I thought them to be poorly built. I wish now that I had bought one anyway and intend to do so if I should ever get back.

Eric spent about an hour getting the instrument in tune the first time. Basic tuning is indicated in the diagram accompanying this article. You will notice that the tuning is similar to the hammer dulcimer in one respect: bass is on the right and treble to the left. If my information is correct, that feature comes from the fact that both instruments have a common origin.

Hammering is done about an inch from the peak of the bridge. Strings are played only on the left side of the three right-hand bridges, but on both sides of the left-hand bridge. You will notice also that for the most part each bridge is tuned in whole steps. That still results in a chromatic instrument, except for the top octave, but one where the accidentals (half steps) are not near the main scale tones. That is, C sharp is quite a ways from C. I'd just like to see someone play *The Flight of the Bumblebee* on this instrument!

A fascinating feature of the yang chin is the efficient fine tuning provisions. Notice the small roller under each set of strings at either side of the instrument. After the strings are basically tuned, should they become flat or sharp, one has only to adjust the roller rather than get out the tuning wrench. Further, should one wish to change keys quickly on the upper register to the extreme left, the slide devices that stick up can shift the pitch a half-step almost instantaneously.

Finally, the hammers are very light, flexible strips of bamboo. The most typically Chinese that I have are tipped with rosewood and really give off a twangy sound. However, even Chinese music uses different tonalities and I have two sets of hammers with rubber face for the production of a deeper, more resonant sound. The opposite end of each hammer comes to a point and can be used to pick the strings as well. Each player must experiment with his hammers by carefully scraping the bamboo at the midpoint until it has the degree of flexibility that is comfortable for him.

I was not able to take many lessons (actually took only seven) since my work load at the college increased and shortly thereafter we returned to the States. But Eric did give me the fundamentals and also instructions in reading Chinese music (along with his own book of instructions and practice songs!) In another article I will include some Chinese tunes both in Chinese notation and in traditional western music notation. In the meantime, just play *Jesus Loves Me* on your dulcimer. Note in your hymnal that the tune is called "China" from the fact that it was an instant hit when the first missionaries introduced it to the Chinese. It is written in the pentatonic scale so familiar in Chinese music! Try it. It really does sound authentically oriental.

Horton Presley is an Associate Professor of English and Fine Arts at Dalton Jr. College, Dalton, GA. He is the author of Restoring and Collecting Antique Reed Organs *published by TAB Books in 1977. His most recent writing is a chapter, "C.S. Lewis, Mythmaker" in vol. 3 of* Voices For The Future, *Bowling Green University Popular Press, 1984.*

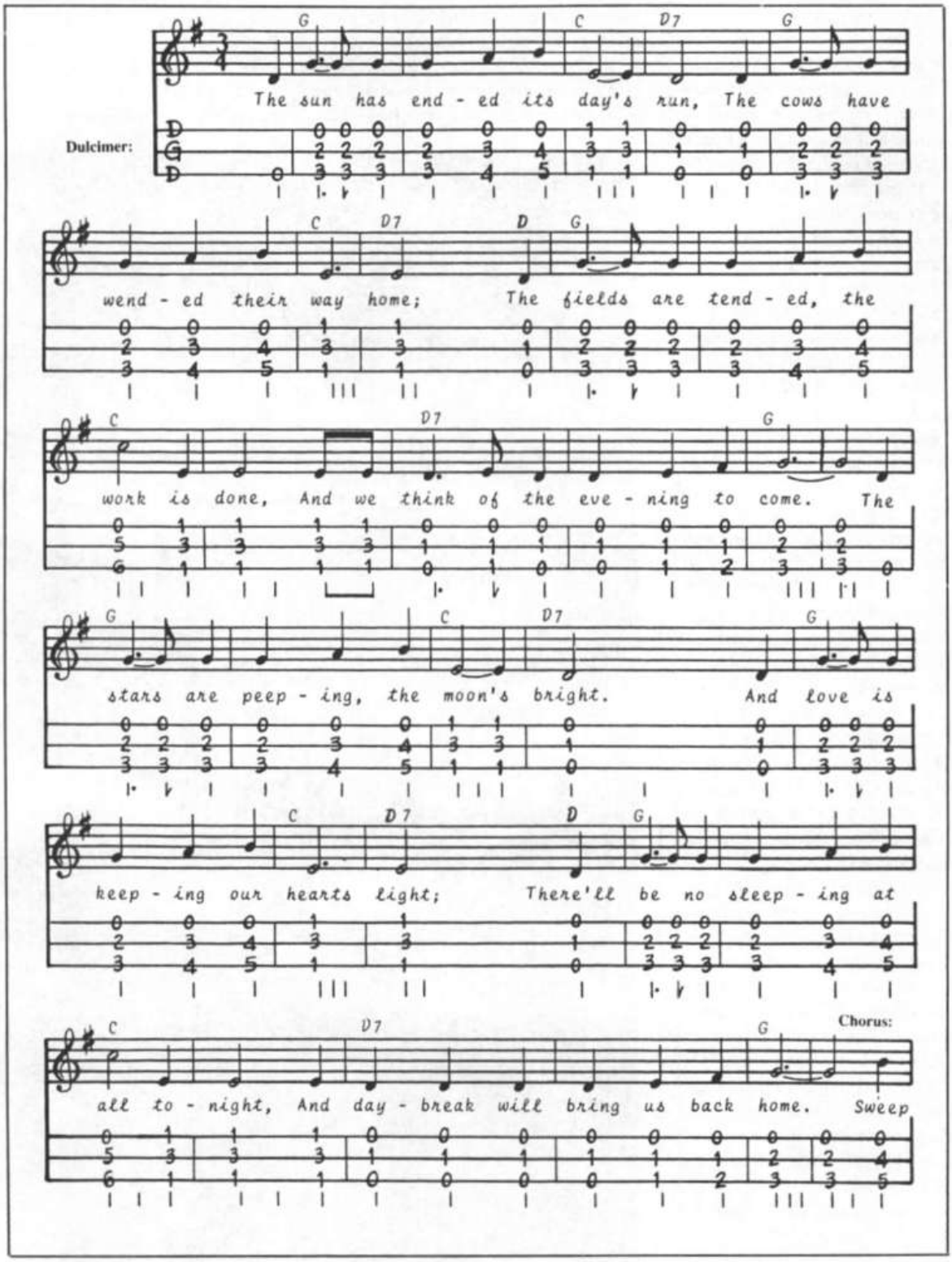
This photo was taken in 1949 by Charles Barnard, travel editor of *Modern Maturity* magazine. The yang chin pictured is about 150 years old and is part of an antique instrument collection in Sung Dynasty Village in Hong Kong. Anyone interested in more information about the yang chin or in perhaps purchasing one can contact: Hong Kong Chinese Orchestra, Manager (1), Performing Companies, Room 1510, New World Office Building, Salisbury Road, Tsimshatsui, Kowloon, Hong Kong.

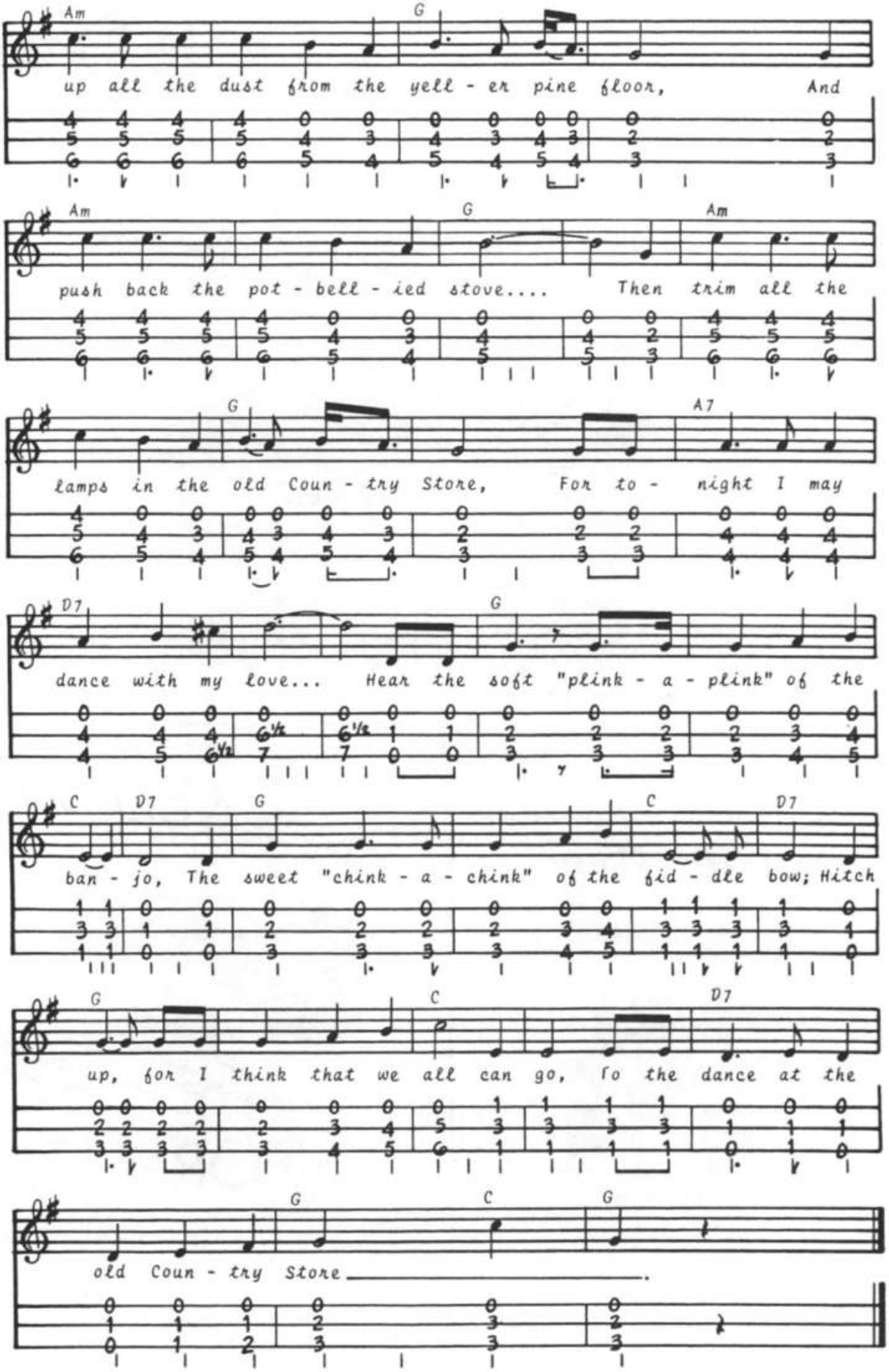
Mara Wasburn
West Lafayette, IN

The Country Store Waltz

Words: Bill Spencer
New Lebanon, OH

Music & Arrangement: Phil Gliebe
Cincinnati, OH





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Phil Gliebe, an active member of the Dayton and Cincinnati, Ohio, dulcimer clubs, wrote this waltz for the singing group The Country Store. Bill Spencer, author of Some Other Golden Leaves, *a book of original songs, later added the words.*

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The New Folk Scene In Greenwich Village

Ralph Lee Smith
Reston, VA

A new folk scene has emerged in Greenwich Village in New York City in the 1980's, and at least two dulcimer players are at the heart of the action. On Thursday nights Michael Dale entertains the patrons of the Cornelia Street Cafe, playing his own compositions on a dulcimer made in France. Down on Macdougal Street, you may be able to catch David Massengill playing on his Edsel Martin dulcimer at The Speakeasy. Massengill, a songwriter of national and perhaps world stature, plays there and at The Bottom Line on West 4th Street, when he is not washing dishes at a local restaurant.

Michael Dale and David Massengill are virtually unknown to the dulcimer-playing community at large. They, in turn, have little contact with the dulcimer-playing community and have been virtually uninfluenced by it. The reason is that neither sees himself primarily as a dulcimer player, but as a songwriter, and a participant in the songwriting movement that is burgeoning in Greenwich Village.

The 1960's and Today

The singers and songwriters who are involved in this scene look back on the 1960's as an almost mythical time, when the rediscovery of America's traditional music heritage was taking place, and when many of the most important folk performers of this century roamed Macdougal Street in penniless camaraderie. But the new scene is not imitative of the 1960's. The biggest difference is that the new scene is almost entirely based on original songwriting, rather than on the rediscovery, adaptation, and performance of traditional material.

Additional differences are cited by Jack Hardy, a skilled guitarist and songwriter who is a central figure in the new movement. "With today's younger folk musicians," he says, "the writing has become more complex. Where the 60's folksingers were college dropouts, these are college graduates. If you stay in college, you get pointed in a lot of different directions that you can subsequently follow up on, and the richness shows in the songs."

His opinion is confirmed by the NEW YORK TIMES in a 1982 article entitled, *Village is Once Again a Magnet for Folk Singers*. "Many of the youngsters seem to be more musically accomplished, more practical and organized, than their illustrious predecessors of the 1960's," the TIMES said.

If a single key figure in the new movement had to be identified, Jack Hardy would be that person. Jack arrived in Greenwich Village from Aspen, Colorado, in 1973, hoping to participate in the folk revival. He discovered that he was a few years too late — the folk revival of the 60's had passed away. He immediately set to work cranking up things again, composing songs and performing at various Village nightspots. However, as the 70's progressed, opportunities for his type of acoustic-only performance diminished. Most of the clubs diversified their entertainment, moving largely or totally to electric instrumentation and rock music.

Despite this, a new movement, with Hardy at its center, began to take shape. He helped to organize the Cornelia Street Songwriters Exchange, a weekly workshop-discussion group that still meets at the Cornelia Street Cafe. Participation steadily increased, and a Musicians' Cooperative was formed.

In 1981 the Cooperative approached Joseph Zbede, the owner of a faltering disco on Macdougal Street called The Speakeasy. The Cooperative offered to provide a full schedule of performers and entertainment at the club. Money from admission would go to the performers, and the club owner would retain all revenues from the sale of food and drinks. Having little to lose — or, perhaps, being much shrewder than many disco owners — Zbede agreed to give it a try.

The Cooperative made the Speakeasy's stage available to members of the group

The Cornelia Street Cafe, a traditional Village coffeehouse that is deeply involved in the arts. The cloth swan in the window is part of an art exhibit. The cafe hosts poetry and novel readings, jazz performed by small combos, weekly meetings of the Songwriters' Exchange, and Michael Dale's dulcimer playing.

Photo by Yoko Nogami

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The Speakeasy, 107 Macdougal Street, Greenwich Village. This nondescript little club, located in the heart of the nighttime entertainment district in the village, is the headquarters of the new folk movement.
Photo by Yoko Nogami

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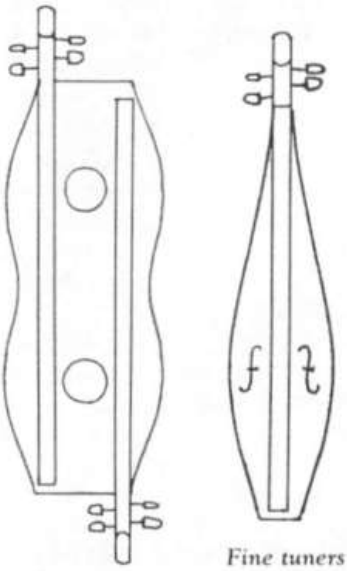

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Folk City, on West 3rd Street in the Village. Founded in 1961, this club has long served as a showcase for new talent. Performers who got their start here include Bob Dylan, Judy Collins, Simon and Garfunkel—and David Massengill.
Photo by Yoko Nogami

and to other performers. By now, the former disco is the scene of a crowded calendar of events. On Monday nights there is open mike; on Wednesdays, poetry readings. Performers on other nights range from veterans of the 60's — Jean Ritchie has played there — to leaders of the new movement such as Hardy and Massengill, with plenty of room for new talent. The endeavor has become a financial success for the performers, the Cooperative, and Zbede.

The Coop also launched another outlet for its songwriters, a combined monthly magazine and record called *Fast Folk*. "It's really done fast," David Massengill says. "There's rarely more than one take." Recording is done in a Brooklyn attic by Mike Dann, an engineer who is also often seen on the Speakeasy stage, accompanying performers with a mellow electric bass. All labor and talent are donated, and no royalties are paid. A one-year subscription — ten issues of the magazine, with ten accompanying records — costs $40. Word of *Fast Folk* has been spreading, and subscriptions are climbing swiftly. (For a subscription, send your check to Fast Folk Musical Magazine, 178 W. Houston Street, Suite 9, New York, NY 10014).

Michael Dale

A couple of blocks away, Michael Dale entertains the patrons of the Cornelia Street Cafe on Thursday evenings. "Maybe you could call it a sort of background music," Michael says. "I play only songs that I have written. People are welcome to listen if they wish, or to carry on their own conversations if they wish. Often they do both, tuning in and out."

Michael's involvement with the dulcimer reflects the instrument's swift migration from its Appalachian roots to the world musical stage. After taking a degree from the University of California at Santa Barbara in Hispanic Civilization in the late 1960's, Michael traveled around the world, stopping to work here and there. In the second half of the 1970's, he took two Master's Degrees in French, one from the University of Nancy in France and one from Queens College in Brooklyn.

In 1978, while he was at Nancy, he met a French woman who played the dulcimer. Prior to this encounter Michael had never seen or heard another dulcimer player. His friend's instrument had been made by her brother, James Trussart, a Parisian instrument maker whose customers include the American guitarist Taj Mahal.

The woman gave Michael the dulcimer, and Trussart gave him Jean Ritchie's *Dulcimer Book*. It remains the only publication on the dulcimer that he has ever owned or consulted.

Returning to New York, Michael became a teacher, and is now dean of MTI Business College in Brooklyn, which offers secretarial programs. In his spare time he has become increasingly involved with the dulcimer and with songwriting.

Trussart provided Michael with an unusual tuning, which he continues to use. The bass string is tuned five notes higher than the next closest string. Michael took an evening course in music theory, and used the knowledge gained in this course to work out numerous progressions of modern chording, employing this tuning.

A couple of years ago, Michael learned that an off-Broadway theatre was preparing to stage Shakespeare's *Two Gentlemen of Verona*. He ended up composing music for the play, and playing it on his dulcimer during the live performances. He also dropped by the Cornelia Street Cafe,

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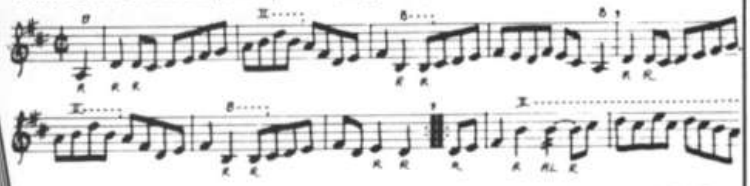
by Lucille Reilly

TEMPERANCE REEL *(excerpt from page 128)*



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Michael Dale at the Cornelia Street Cafe, with dulcimer made by French instrument maker James Trussart.
Photo by Masahiro Nogami

David Massengill, rising star of the new folk movement in Greenwich Village.
Photo by Irene Young

where the management listened to him play and promptly engaged him as virtually an artist-in-residence for weekly performance.

David Massengill — A Rising Star

Michael Dale has no wish to become a professional musician. With David Massengill it is different. He has felt the breath of success and recognition, and wants to pursue his vision. "I would love to make a living at songwriting, using beautiful old melodies and using new ones," he says. It's the best way in the world to make a living."

"Yeats was very envious of songwriters," he adds, revealing, among other things, his deep knowledge of English poets and poetry.

David, a native of Bristol, Tennessee, graduated from the University of North Carolina in 1976 with a degree in English and a minor in philosophy. After graduation, he went to New York to try his hand at songwriting and personal performance. He brought with him a fine Edsel Martin dulcimer, a three-string instrument with its scroll carved in the form of a woman's head. His mother had bought it at a craft fair in the 1960's for $75, and it had ended up, unused, under a bed. "Whoever in this family wants to learn to play it, can have it," she said. David got it.

Aspiring performers can take heart from David's account of his difficulties in adjusting to the demands of public performance in New York. "It took four months on the stage before I could keep both knees from shaking as I played," he says. "After four months, only one knee shook. It was eight months before they both stopped shaking!" When his knees finally stopped shaking, he polished up his voice. All the while he was writing songs.

At about the time that his knees settled down, he got a gig at Folk City on West 3rd Street, the Village showcase where so many important performers have gotten their start. He was immediately noticed. Soon he found himself befriended by some of the old-timers from the 1960's, notably the veteran blues performer Dave von Ronk, with whom he has made two national tours.

SIDE A:
GODDESSES (Playford, 1651)
KATHLEEN TYRELL (trad.)
GAVOTTE/BOURREE/MENUET (deVisee, 1686)
SIGN OF THE BONNY BLUE BELL (trad.)
PRINCESS ROYAL (Morris Dance)
DAPHNE (Playford)
BUTTERFLY (trad.)

SIDE B:
BRANLE DE BOURGOGNE (Gervaise, 1550)
PAVAN no. 5 (Milan, 1536)
SHALL I SUE? (Dowland, 1600)
MENUET (J.S. Bach, 1737)
PAVAN no. 6 (Milan)
PAVAN no. 4 (Milan)
GREENSLEEVES (trad.)
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"The Great American Dream"

In 1980, David published *The Great American Dream*, a protest song, which is one of the more notable songs that have been produced by the new movement. "The song," says the NEW YORK TIMES, "addresses America's aspirations and condemns its failings with an ambitious sweep that has been missing from most recent folk music."

The Great American Dream is not a song for Sunday School outings. I believe that the verses and lines vary in their effectiveness, with some being much stronger than others. But at his best, David writes with a power and certainty that are scarcely surpassed by any songwriter of his time. Here is the last verse of *The Great American Dream:*

Excuse me, sir — I am Everyman
I'm the good thief of Jekyll and Hyde
I'm the social climber on a mountain of pride
I'm the deaf, the dumb, and the debonaire
I'm the mouse, the monk, and the millionaire
I'm the Great White Hope riding on an old grey mare
I'm the sad-eyed girl as young as the earth
I'm the mother who died giving birth
*To the Great American Dream.**

As he moves into his thirties, David has accepted the hard terms of the artist's life, and has decided not to turn back — at least, not yet. He lives in an apartment on the Lower East Side, and earns the small amounts of regular money that he needs by washing dishes in restaurants. "The advantage," he says, "is that I can leave the job whenever I have to, to keep out-of-town engagements or to go on the road. When I come back, I can go back to work right away."

What is clear enough about the composer of *The Great American Dream* is that America will benefit if he is able to follow *his* dreams to the end.

*Copyright 1980 by David Massengill. Used with permission.

The author wishes to thank Jack Baker, head of the Fretted Instruments School of Folk Music in Greenwich Village, for interviewing Michael Dale for this article.

Ralph Lee Smith's article Greenwich Village Dulcimer, *describing his personal experiences in the folk revival in the Village during the 1960's, appeared in the Summer 1984 issue of the* Dulcimer Players News.

Thanks, Jean & Pam!

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Southern Appalachian Dulcimer Association Profile:

Henry Clark

by Martha Jean Crain
Dolomite, AL

Henry Clark was born in Marion County, Alabama and grew up in Hamilton, Alabama. A retired pipe fitter, he has lived in Birmingham since 1942.

When Henry was a teenager, he and his younger brother, Elmer, had a guitar they learned to play by ear. They played at box suppers for schools to raise money, square dances, family get togethers, and community affairs. Henry says music was played for fun and pastime back then. On the weekends when the work was done, friends played music on the front porches and in the yards. In the winter, everyone gathered inside around the fireplace. Besides playing old time music, they roasted wild chestnuts and peanuts, and popped corn.

Friends would visit and each person brought an instrument. Henry says there were guitars, banjos, mandolins, and fiddles, but no dulcimers. Everyone walked back then. When the banjo players arrived during the Winter, the skin heads on the banjos would be cold and sagging and had to be dried out by the fire before they could be played.

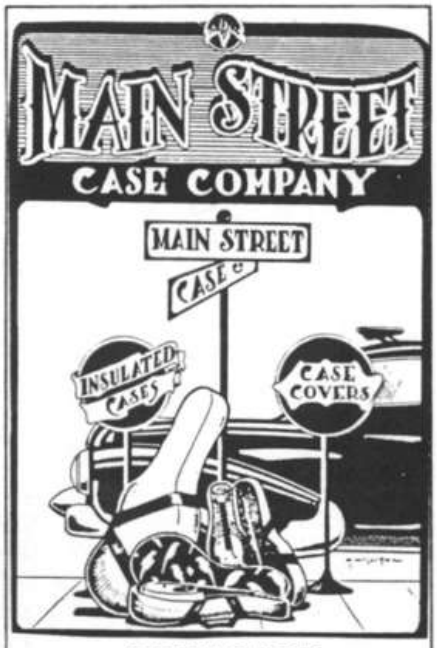
Henry says he had never heard of a dulcimer until he read an article in the National Geographic Magazine in October 1968. Shortly after, he bought his first dulcimer in Gatlinburg, Tennessee. He brought the dulcimer home and hung it on the wall. As he did not know how to tune it, it hung on the wall for three or four years. Then he read an article in the *Birmingham News* about a local dulcimer club being formed. He missed the first meeting, but attended the second and has not missed a meeting since. The club he joined was the Southern Appalachian Dulcimer Association in Birmingham Alabama. Henry met Peggy Donaldson Smith at the first meeting he attended. She had just

bought her dulcimer and was learning to play. Peggy taught him how to tune his dulcimer and to play *Old Joe Clark* and *Cripple Creek*. Henry has been playing his dulcimer everyday since, especially enjoying old time fiddle tunes.

Besides the Southern Appalachian Dulcimer Association in Birmingham, Henry belongs to the Ala-sippi Dulcimer Association in Tishomingo, Mississippi, and attends their dulcimer festivals every spring and fall at the Tishomingo State Park.

Henry has become known around the Birmingham area as a traditional dulcimer player. He has played the dulcimer at schools, clubs, church socials, and birthdays. He has played on television on the Tom York Show. Henry plays annually at the Heritage Days at the Tanniehill State Park, and at the historic McAdory House owned by the West Jefferson County Historical Society. He also plays each year at the Alabama Designer Craftsman Fair at the Botanical Gardens in Birmingham.

For information on the Southern Appalachian Dulcimer Association, contact Charles Ellis, Route 1, Box 473, Helena, AL 35080.



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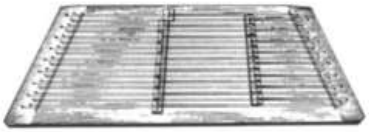

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A "Head" Of Its Time

Gary Pope
Charlotte, NC

One of the first tunes any old time or bluegrass musician learns is *Bile Them Cabbage Down*. We've all heard it, and a lot of us have played it at one time or another. Today, we know "BTCD" best from recordings and beginners' music books. As in the case of most traditional folk songs, it has been passed down from generation to generation for hundreds of years.

The modern version we are familiar with is believed to have originated during the Civil War. During the spring of 1863, the Union Army surrounded the town of Vicksburg, Mississippi. The ragged troops of the Confederacy were no match for the oncoming army of the north. Vicksburg was soon to fall. As the townspeople realized defeat was near, they assembled a committee to meet the northern army. As an offering of peace, they would prepare the only food left in the town for the Union soldiers.

Heads of cabbage were gathered and boiled in huge kettles. To everyone's amazement, the aroma of boiling cabbage made the Yankees keep their distance for nine weeks. "BTCD" soon became the battle cry of Vicksburg. This is also why many of our northern friends don't eat cole slaw on their hot dogs.

Like many folk tunes, "BTCD" had its origin in Europe. Irish imigrants brought the song to America in the 1840's. Their homeland had been devastated by a potato blight, forcing them to leave Ireland, and the potato, behind. As they journeyed to their new country, they imagined the vast acres of cabbage they would soon grow. A popular fiddle tune of this period was called *Boiling Cabbage Reel*.

Evidence of a major cabbage culture was discovered in Egypt in 1798 by Napoleon Bonaparte. Inside one of the pyramids at Giza were found cabbage head-shaped pottery, cabbage blossom necklaces, and ancient carved stone cabbage patch dolls. One chamber contained a panel of hieroglyphics depicting dancing men with cabbage leaves and young girls playing harps. The cabbage plays a part in other early civilizations as well. The Greeks had their famous legend of the Trojan Cabbage, and we all have heard the stories of how Nero boiled cabbage as Rome burned.

In 1940, a cave in Lascaux, France was discovered by Jacques Marsal. Throughout the cave were prehistoric paintings on the wall. One group of drawings shows a tribe of men with spears chasing bison and antelope out of a cabbage patch. A series of lines and dots can be seen beneath the drawings. Their meaning remained a mystery until recently. In 1978, after seeing photographs of the cave in a book of French history, Peter Seeger recognized the dots and lines as a tablature for 5-string banjo. The tune was, of course, *Bile Them Cabbage Down*.

Many researchers now believe that "BTCD" was the first song known to man. As a result of this fact, the cabbage committee of the Charlotte [North Carolina] Folk Music Society has spent many grueling hours tracing the roots of many popular songs back to the original tune of "BTCD". Following is a partial list of cabbage songs. We encourage you to research other cabbage tunes to add to the list.

Old Time and Bluegrass

St. Ann's Cabbage
Arkansas Cabbage
John Brown's Cabbage
My Cabbage is Across the Blue Ridge Mountains
She'll be Coming 'Round the Cabbage
Sweet Cabbage from Pike
Cabbage-Eyed Joe
Faded Cabbage
Cabbage in the Straw (a.k.a. Turkey in the Cabbage)
Jimmy Brown, the Cabbage Boy
Gold Watch and Cabbage
Wildwood Cabbage
Cabbage Mountain Breakdown
Cabbage on the Run
Old Rosin' the Cabbage

Children's

Mary Had a Little Cabbage
London Cabbage Is Falling Down
Cabbage In The Dell

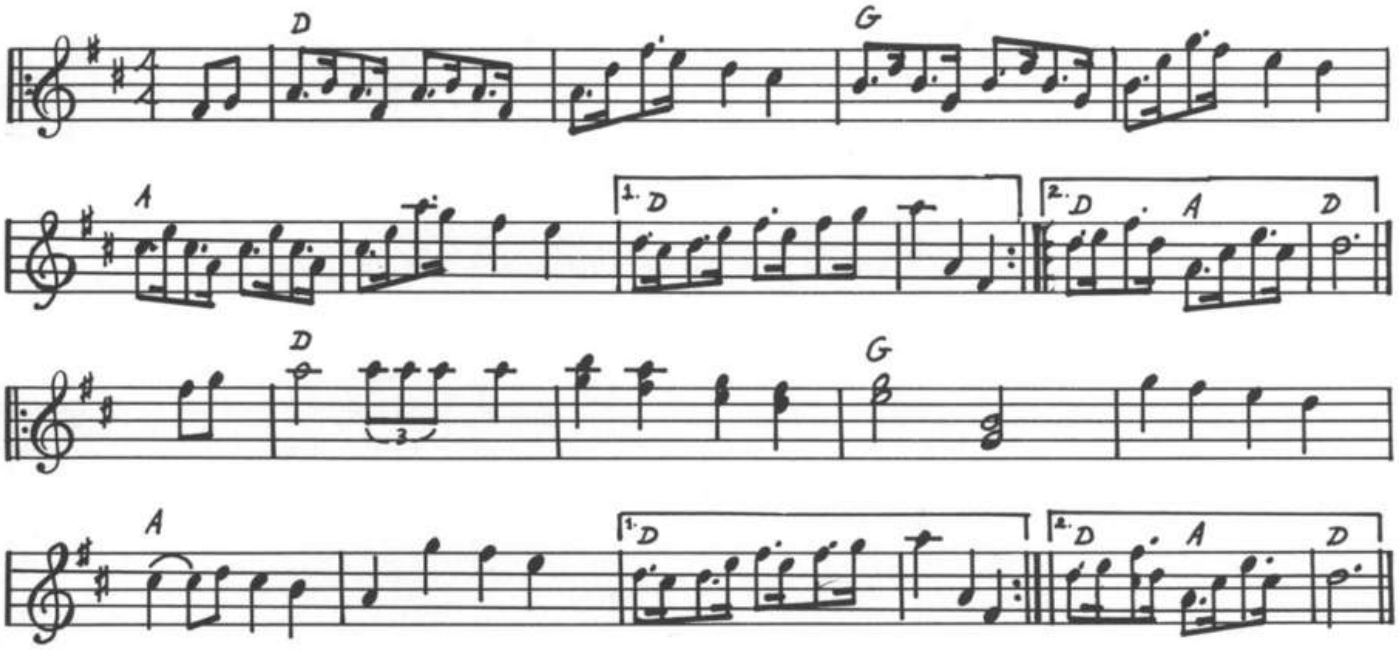
Seasonal and Patriotic

Star-Spangled Cabbage
Rudolph, the Cabbage-Nose Reindeer
Jingle Cabbage
Here Comes Cabbage Claus
Deck the Cabbage
Battle Cabbage of the Republic
I'm a Yankee Cabbage Dandy

Perhaps Gary Pope is a distinguished archiologist and Egyptian scholar. We're not too sure, but we do know he plays the banjo and is an active member of the Charlotte Folk Music Socity in Charlotte, North Carolina. The above article was reprinted from their newsletter and is used with permission.

Gärdebylaåten

arr. Andrew Alexis
Sacramento, CA



I first heard this tune played on accordion by a group of Swedish students who happened to be passing through Sacramento, CA. We met at a weekly Picker's Night held at a local music shop, The Fifth String. Because they wanted to hear American music and we wanted to hear Swedish music, origins crossed the Atlantic with every tune. Gärdebylaåten *is a popular walking tune from the town of Gärdeby. Needless to say, the tune begs to be played at a bouncy, walking pace. I've discovered that this tune works out rather well as a round (part A with part B).*

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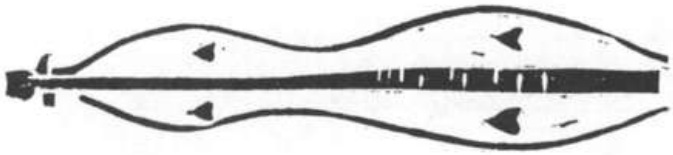
An Interview With...

Sally George, Marcia Burklow and Susie Smith



Joan Nauer
Winchester, VA

How did you become interested in the Appalachian dulcimer?

Sally: I was simply captivated by the heavenly sound. It was a haunting thing that I just had to know more about. It seemed somehow to be a part of me. I had never wanted to learn anything so badly in my life. I had never played another instrument, so I was at a loss as how to begin. Although I purchased my first dulcimer in 1969, it was eight years later that I became determined to play. With the help of *Dulcimer Players News* articles and encouragement from my husband, I slowly succeeded. The excitement has not ceased; I don't believe it ever will.

Marcia: I was inspired by Jean Ritchie and her sister, Edna. However, even though I grew up near where they lived, I didn't hear their music until later. During the 1976 Bicentennial celebrations I heard performances by Jean Ritchie and John Jacob Niles, and I was very proud of what these fellow Kentuckians had done to preserve the music of many generations. From this experience I decided that I was going to learn to play my dulcimer, which I had recently acquired. So, with a Jean Ritchie book and one of her records, I began my adventures with the Appalachian dulcimer.

Susie: I first saw one at my Aunt Becky's (Rebecca Caudill Ayars) house twenty years ago and was introduced to playing it by her. I fell in love with its sweet sound but got a lot of blank stares from friends and family when I tried to tell them about the Appalachian dulcimer, even though we're from the mountains. I became determined one day to own and play one so that I could show them what a beautiful instrument the dulcimer is.

Marcia and Sally, how did you two meet, and what led you to begin performing as a duo?

Marcia: We met through a mutual friend about five years ago. Before long we had some two-part arrangements that we started using in public performances. Sally is very creative and dares to use unusual combinations in her music. Because of this, she provides me with a day-to-day encouragement and excitement and a sense of accomplishment that is never ending. In addition to having a great musical partner, I have been blessed with some dear friends in Sally and her family.

Sally: Immediately I found Marcia to be a very knowledgeable and talented folk musician. She is a mild-mannered lady and is easy to work with. Although we perform singly, we prefer working together as a duo. I feel that our complete honesty with each other has made our partnership very special.

Susie, how did you and Carol meet and become partners?

Susie: Carol Reichenbach and I met at a gathering several years ago. We discovered through jam sessions that we liked to play many of the same type songs. Later we joined up as a team, playing at festivals, etc. In 1981 we decided to record *An Uncloudy Day,* an album of our favorite traditional tunes. The cover reads Susie Petersen and Carol Reichenbach, but I have since changed my name to Susie Caudill Smith. My dear friend and partner died in May, 1983. She was a sweet and shy person, but could she ever make that dulcimer sing!

I'm sure other players have influenced your music, but what portions of your style would you consider uniquely your own?

Susie: I attempt to generate a harp-like quality in slow songs, yet retain much of the traditional sound of the dulcimer by finger picking the melody and drone strings in a style that I transferred from guitar. I taught myself on that instrument so I guess you could say the fine points of my picking methods are unique.

Marcia: I like to experiment, such as mimicing other instruments. As an alto in choral groups for years, I readily hear harmonies, and therefore I often play harmonies in group playing.

Sally: I simply play the way I feel from within.

What would you, as players, recommend that a purchaser look for when selecting a dulcimer?

Marcia: If you are a lefty, as I am, make sure the frets run the entire width of the fret board so that you can reverse the two outside strings for left-hand playing.

Susie & Sally: 1. Correct fret placement for clear notes. 2. Low action for ease of playing. 3. Mechanical pegs for quick tuning. 4. Our friend, Bob, says to sing into the dulcimer sound holes to see how close its natural pitches are to the notes to which you will be tuning it. But, don't fret or be too picky; just string along and you'll bridge the gap and eventually have it pegged!

What are some rewards that have come your way in your experience with the dulcimer?

Susie: I have been very fortunate to win awards in traditional, instrumental, vocal, courting, and duet dulcimer competitions. I've also won (for the first time) a duet championship along with Fred Meyer. Awards and trophies are nice ego strokes,

but my real thrills come from appreciative audiences and the one-to-one comments I get after a performance is over. For instance, cards I've received in the mail saying, "I really enjoyed your album," have made my day! Generally, sharing music is a delight because the happiness a person gives tends to be returned manyfold.

Marcia: One can't forget the friendships, special memories, and inspirations received from so many wonderful people. These rewards are priceless. Through dulcimer interests, one might even discover an unknown relative, as I did in Susie. We are both Caudill descendants. We own dulcimers built by Pete Kappes that contain wood from the homeplace of Susie's Aunt Rebecca Caudill Ayars. Susie is a splended traditional dulcimerist and has participated with Sally and me in some of our performances in the past year.

Sally: Bringing smiles and brighter days to others through music, the good feeling inside after performing well, and receiving awards in competition are a few of the rewards. This may sound somewhat self-centered, but warm feelings can't be denied; when given, happiness feeds on happiness—the returns are magnified.

What have been some of your recent activities, and what are your plans for the future?

Sally: Marcia and I, along with our very talented friend, Nancy Clark from Cincinnati, are recording an album. It's a hodgepodge of original, Scottish, Irish, and American folk music. I'm also performing with Elissa Plattner in *The Appalachian Woman*. In this program, Ms. Plattner enlightens her audiences with real life situations, as well as poems and stories authored by Kentucky Appalachian women. Along with her original work she is compiling for publication information about the many contributions of these women to our folk heritage. I am honored to provide the music that describes the hardships endured and joys experienced by these women. In addition to teaching dulcimer at the University of Louisville, I will be working with the Cultural Arts Program for the Jefferson County Elementary Schools. For the future? I will continue my studies on the history and music of appalachia and pursue the various techniques of playing the dulcimer.

Susie: I plan to continue teaching dulcimer at Adult Education in Louisville and at festivals in the spring of 1985. Also, I am seriously considering making another album in the near future. Stay tuned! Marcia, Sally, and I hope to do more dulcimer organization work, as well as performing.

Marcia: Besides performances for the benefits for the arts, folk music festivals, crafts fairs, and civic, school, and private group programs, I have started doing some teaching in workshops. It is thrilling to be presently involved in accompaniment for the record album being produced by Sally. Being a native Eastern Kentuckian, my plans for the future are simply to do my part to keep the Appalachian dulcimer alive and well for future generations. One tangible way, on a local basis, is that I have assisted Sally in organizing a dulcimer group in Louisville known as the Kentucky Appalachian Dulcimer Friends.

Cranberry Gathering Seeks Workshop Leaders And Participants

In addition to superb performances by selected players, the Cranberry Dulcimer Gathering in Binghamton, NY, involves all the attendees (players of mountain and hammered dulcimers and autoharp), in the joyful act of music-making through mini-concerts, jamming and workshops. The workshops are highly participatory and are moderated not only by the featured performers but also by players and builders from around the country who are willing to share some small jewel of knowledge with the rest of us.

Do you have a playing technique you've been wanting to spread the news about? This may be your opportunity! We are presently searching out new workshop topics - and new faces to lead them - for this year's Gathering (July 26-28). Send a 50-word description with your workshop title (preferably 2 so we can pick and choose and avoid duplication) by Feb. 10 to Tom Baehr, Mountain Dulcimer/Autoharp Workshop Coordinator, 46 Pleasant St., Stoneham, MA 02180 or Lucille Reilly, Hammered Dulcimer Workshop Coordinator, P.O. Box 712, Moorestown, NJ 08057. We'll consider your ideas and contact you once we've made our decisions.

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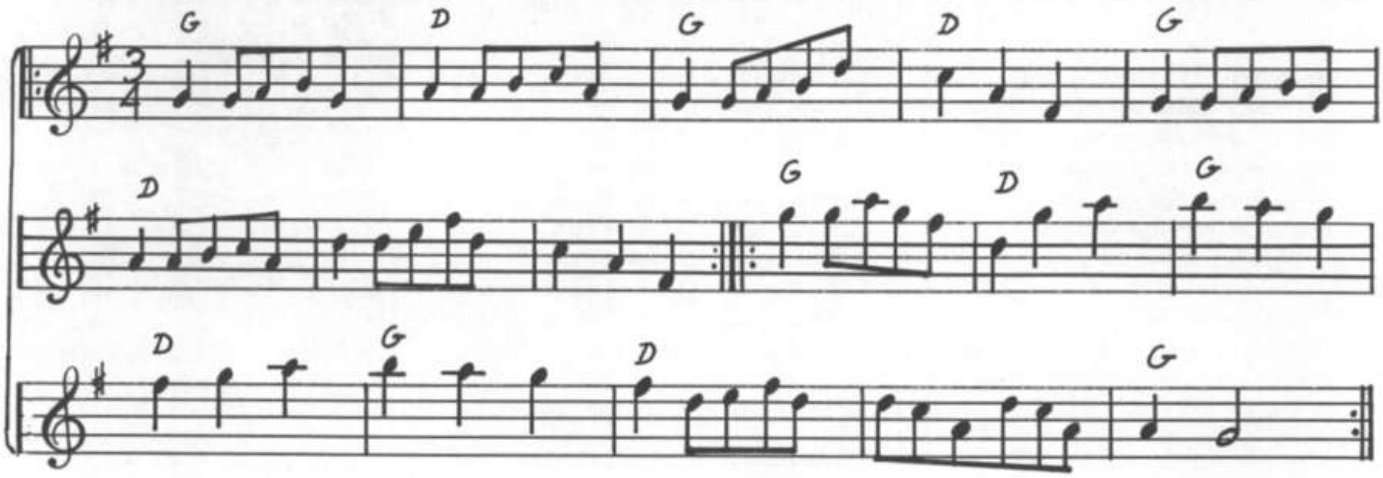
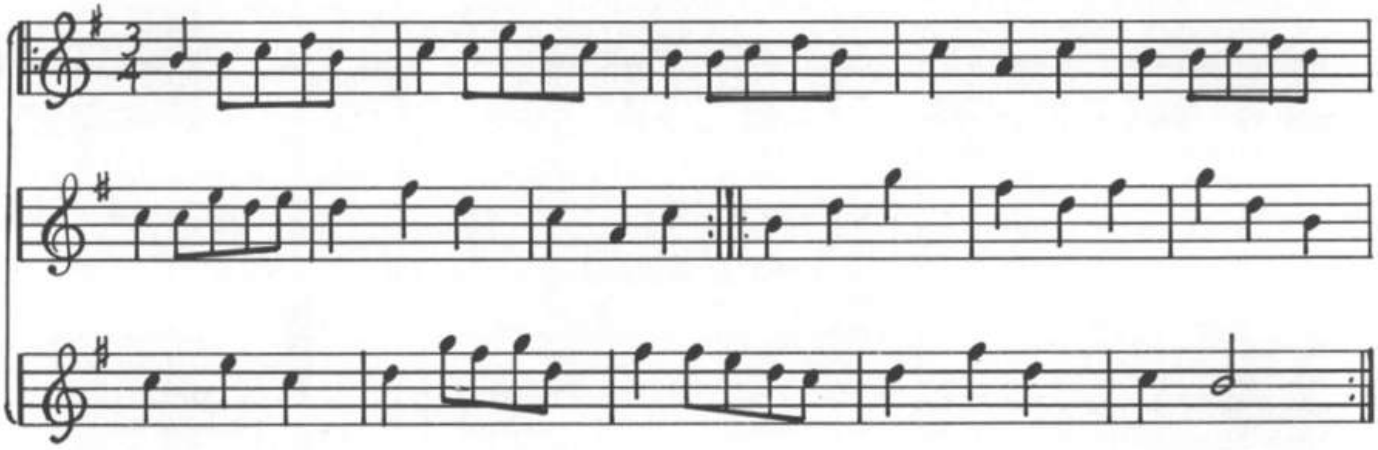


Harmony



I have been asked to play my hammer dulcimer at several weddings recently. (I decided to turn down a request to play *Every Breath You Take*...by the Police, for those who keep their noses in the grooves of dulcimer records alone). This necessitates coming up with tunes that sound "churchy", in spite of their titles. And if the bride really likes *Whiskey Before Breakfast,* just tell her it's called *An Old Tune*. Meantime, here's one that I used during a candle-lighting interlude, when I had a flute player doing harmony. The harmony would work just as well for another hammer dulcimer, guitar, etc.

I've run across this tune played by the group Barde, by Finbar Furey on an Irish Pipes record, and on the Chieftains' second album. You may see it called *The Spanish Cloak,* as the Chieftains explained on their album that "it is traditionally believed to be of Spanish origin, having been brought...to Kerry in the 16th century by some shipwrecked survivor of the Armada."

Sarah transcribes a lot of music for the DPN. Just in case that doesn't keep her busy enough, she has written a book of hammer dulcimer arrangements, The Kitchen Musician's Occasional for Hammer Dulcimer, Fiddle, etc.

1985 EVENTS CALENDAR

February through mid-May

February 9 Tuscaloosa, AL

The Tuscaloosa Dulcimer Club will sponsor the 1ST DULCIMER (hammer and fretted) CONVENTION at the Northport Community Center. Info: Bill Alexander, 4920 East 10th Ave., Tuscaloosa, AL 35405, 205/345-7803.

March 30-31 Claremont, CA

The 6TH ANNUAL CLAREMONT SPRING FOLK FESTIVAL will hold workshops with fretted and hammer dulcimers along with those for other instruments. Stage concerts with many special guests will perform all types of folk music during the weekend. Info: Folk Music Center, 220 Yale Ave., Claremont, CA 91711. 714/624-2928 or 714/987-5701.

April 19-21 Natick, MA

For our dance fans, the NEW ENGLAND FOLK FESTIVAL ASSOCIATION offers a weekend of participatory dance, instruction, dance performances, concerts, workshops and storytelling. Info: 595 Massachusetts Ave., Cambridge, MA 02139.

April 21 Dennis, MS

The Ala-sippi Dulcimer Association is cosponsor of DULCIMER DAY, which will be held at the Tishomingo State Park. There will be scheduled performances and jam sessions. Info: Tishomingo State Park, Route 1, Box 310, Dennis, MS 38838.

April 26-28 Lima, OH

7th GREAT BLACK SWAMP DULCIMER FESTIVAL will be held indoors at Ohio State Un., Lima Campus. Concerts, workshops of all kinds, open stage and jamming. Info: Susan L. Porter, The Ohio State Un., 4240 Campus Dr., Lima, OH 45804, 419/228-2641, ext. 254.

April 27-28 Mt. View, AR

The Ozark Folk Center's SPRING DULCIMER CONVENTION will feature fretted and hammer dulcimer contests, workshops and concerts. This year the contests will be held during the evening hours. Info: Dulcimer Convention, Ozark Folk Center, Mountain View, AR 72560. 501/269-3851.

April 27-28 Boston, MA

The 4th ANNUAL BOSTON AREA DULCIMER (and AUTOHARP) FESTIVAL will feature workshops and an evening concert. Info: 617/429-1521.

May 5 Helena, AL

The 12TH SOUTHERN APPALACHIAN DULCIMER FESTIVAL will be a gathering of dulcimer makers and players featuring jamming, sales booths and a concert. Info: W. B. Barton, 2549 Altadena Forest Circle, Birmingham, AL 35243.

May 10-12 Glen Rose, TX

4th LONE STAR STATE DULCIMER CHAMPIONSHIPS features contests for mountain and hammer dulcimer players, arts and crafts fair, workshops and concerts. Info: Dana Hamilton, 904 Houston, Arlington, TX 76012. 817/275-3872.

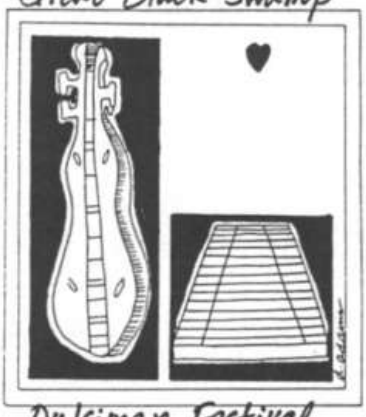
May 18-19 Coshocton, OH

11th Annual DULCIMER DAYS FESTIVAL will be held near Historic Roscoe Village. The festival features musical competition for both mountain and hammer dulcimer players, open stage performances and exhibitors. Info: Roscoe Village Foundation, 381 Hill St., Coshocton, OH 43812. 614/622-9315.

May 19 Louisville, KY

4th SPRING FESTIVAL, sponsored by the Louisville Dulcimer Society, will feature arts and crafts, dulcimer (fretted and hammer) workshops, an evening concert and old-time dance. Info: Louisville Dulcimer Society, P.O. Box 4134, Louisville, KY 40204.

Great Black Swamp



Dulcimer Festival

April 26-28, 1985

Featuring:

R.P. Hale
Neal Hellman
Lorraine Lee
Margaret MacArthur
Tom MacKenzie
Madeline MacNeil
Ladies Dulcimer and Terror Society
Ruffwater String Band
Strings and Things

For more information, contact:

Susan L. Porter
The Ohio State University
4240 Campus Drive
Lima, Ohio 45804
419/228-2641, ext. 254

BOOKS for MOUNTAIN DULCIMER by TOM BAEHR

- **NEW TUNES/OLD FRIENDS..$4.95**
19 Songs and Dances, including *Old Joe Clark, Soldiers' Joy, Wildwood Flower.*
- **A PLEASANT ADDICTION..$5.95**
28 Dances and Songs, including *Haste to the Wedding, Over the Waterfall, New Century.*
- **SPECIAL..BOTH BOOKS...$10.00**
ppd. from HOGFIDDLE PRESS
46 Pleasant St., Stoneham, MA 02180

What's New?

The Good Old Colony Days/Linda Russell, Prairie Smoke Records, 250 W. 99th St. #8C, New York, NY 10025: This album presents fretted and hammer dulcimers along with other instruments such as guitar, wooden flute, pennywhistle, fiddle, mandolin and vocals on traditional songs like *The Derby Ram* and *The Seeds of Love*.

Some Other Golden Leaves/Bill Spencer, Smokey Lantern Products, 1149 Bull Road, New Lebanon, OH 45345: Bill's new songbook has over 50 original songs, with guitar chords and lap dulcimer tablature.

Touch The Past/Esther Kreek, Oregon, MO 64473: This record (also available as a cassette tape) and accompanying 16-page booklet presents historically researched songs and instrumentals which were sung and played prior to 1860. Instruments include hammer dulcimer, fiddle, banjo and guitar.

Carolan's Cup/Joemy Wilson, Dargason Music, 517 S. Griffith Park Dr., Burbank, CA 91506: This hammer dulcimer album is devoted to the music of Turlough O'Carolan. Accompanying instruments are Celtic harp, guitar, flutes, piccolo, fiddle and retted dulcimer.

Ferrying With Lucy Beyond The Mist/ Rich Blazej, 7 Oak St., Brattleboro, VT 05301: This book contains 26 original tunes and 24 original dances ranging from easy to challenging.

The Old Road/Solomon's Seal, Front Hall Records, Drawer A, Voorheesville, NY 12186: This album features vocals and instrumentals with fretted dulcimer, keyboards, 5-string banjo, fiddle and whistle. Members of Solomon's Seal are Rick and Lorraine Lee, Sarah Bauhan and Jane Orzechowski.

Tunes Tales and Varmits From Home & Beyond/Greg Jowaisas, 521 Forest View Lane, Covington, KY 41015: This album features traditional and original tunes and songs. Instruments are hammer dulcimer, banjo, guitar, concertina, Autoharp, harmonica and piano.

Wildwood/Marty Rodabough & Wayne Peppercorn, Wildwood Stringed Instruments, 672 N. Whitewoman St., Coshocton, OH 43812: This album (also available as a cassette tape) features traditional and original tunes and songs with hammer and fretted dulcimers, guitar and banjo.

The Dulcimist/Box 1052, Williamsburg, KY 40769: This monthly newsletter, edited by Phil Mason, contains information (playing, building, music, news, reviews, etc.) concerning the hammer dulcimer.

Classified Ads

FOR SALE: RIZZETTA #133, 1982, Fully chromatic compact hammer dulcimer. Cherry with 3 cherry bridges. Laminated beech pin blocks. 2 sets hammers. Gary Solow, P.O. Box 551, Hinesburg, VT 05461; 802/482-2955.

HANDMADE DULCIMERS, HOURGLASS AND TEARDROP SHAPE. Also original shape with violin bridge and tailpiece, much louder than traditional for group playing. Also will sell wood and/or kits for making dulcimers. Send SASE for photos and pricelist. Ratcliff String Instruments, 107 N. Wilson, Morehead, KY 40351.

COTTON PRINT PADDED DULCIMER BAG: 40" x 11" with shoulder strap, book pocket, and zippered accessory pocket. $12.95 includes shipping. Homemade from Jean's Dulcimer Shop, P.O. Box 8, Cosby, TN 37722.

THE KITCHEN MUSICIAN'S OCCASIONAL FOR HAMMER DULCIMER, FIDDLE, ETC.: Booklets in standard notation and Sam Rizzetta's dulcimer tab. No. 1, Waltzes and Airs; No. 2, Mountain Tunes (no tab); No. 3, O'Carolan Tunes; No. 6, Jigs; 11 pp. each, $2.50 postpaid or all 4 for $9.00. No. 4, Fine Tunes, has 32 old standards in notation and tab, 16 pp. $3.50 postpaid. Sara Johnson, 449 Hidden Valley, Cincinnati, OH 45215.

SOME OTHER GOLDEN LEAVES: New songbook. Over 50 original songs by Bill Spencer. Has dulcimer tab., 8½ x 11, 128 pages. $9.95 plus $1.00/p-h. Smokey Lantern Products, 1149 Bull Road, New Lebanon, OH 45345.

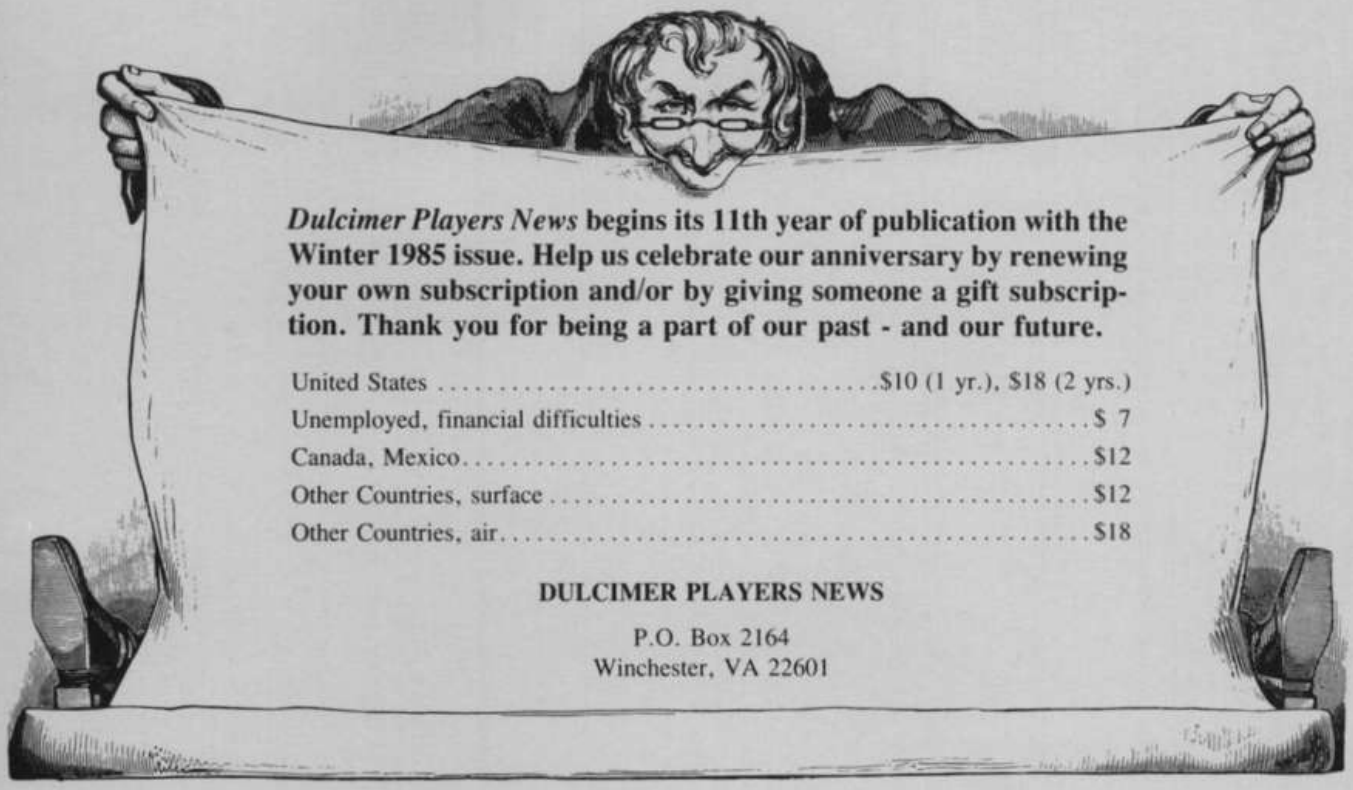
STRIKE OUT...AND WIN! during Lucille Reilly's hammered dulcimer workshop in *your* area this April! (I'll teach *anybody!*) Write or call for available dates and scheduling: P.O. Box 712, Moorestown, NJ 08057; 609/234-5892.

ATTENTION HAMMERED DULCIMISTS!! Subscribe to *The Dulcimist*, a new monthly publication for hammered dulcimer enthusiasts. Only $12.00 yearly. That's a buck a month for a great package of dulcimania. Phil Mason, Editor, P.O. Box 1052, Williamsburg, KY 40769.

MAKE YOUR OWN INSTRUMENT from a kit. We have the finest selection available. Send for free brochure. St. Croix Kits, 423 So. Main St., Stillwater, MN 55082; 612/439-9120.

FINELY DESIGNED HAND-CRAFTED FOLK TOYS: Limber Jack, Dog, Pony, Bear, Frog, Clown, and Lamb $10.95 ea. includes shipping. Jean's Dulcimer Shop, P.O. Box 8, Cosby, TN 37722.

TUNEBOOKS: New England, Irish, Scottish and Cape Breton melodies available in our books for traditional musicians. For FREE catalog write Fiddlecase Books, P.O. Box 540-D, Peterborough, NH 03458.



Dulcimer Players News **begins its 11th year of publication with the Winter 1985 issue. Help us celebrate our anniversary by renewing your own subscription and/or by giving someone a gift subscription. Thank you for being a part of our past - and our future.**

United States	$10 (1 yr.), $18 (2 yrs.)
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Canada, Mexico	$12
Other Countries, surface	$12
Other Countries, air	$18

DULCIMER PLAYERS NEWS

P.O. Box 2164
Winchester, VA 22601

Roots and Branches Music

Many Butterflies
Madeline MacNeil
Roots and Branches Music #101

This cassette tape is a joyful celebration of singing with madrigals and carols plus instrumentals with fretted and hammer dulcimers and guitar. With Doug Berch, Joe Holbert, Ruth Anne MacNeil, Chuck Warnick and Philomela.

Titles: *Many Butterflies, She Moved Through the Fair, Down in Yon Forest, Lully Lullay, To Shorten Winter's Sadness, May Day Garland, To Celia/The Ash Grove, I'll Fly Away, Cambric Shirt, Sing We and Chant It, Planxty Irwin, The Nightingale, Today, My Shepherd Will Supply My Need.*

MANY BUTTERFLIES...is full of sheer vocal and instrumental beauty, obviously created by someone who loves and feels music as few are able to do.

Walnut Valley Occasional

Appalachian Fiddle Tunes for Fingerstyle Guitar
Seth Austen
Kicking Mule Records #174

This album (also available as a real-time cassette) is filled with well-arranged, vigorously played fingerpicking guitar versions of American fiddle tunes. A companion book is available.

Titles: *West Fork Gals, Angelina Baker, Redwing, Tennessee Waltz, Chinese Breakdown, Arkansas Traveler, Whiskey Before Breakfast, Sandy River Belle, Carbolic Rag, My Own House, Ragtime Annie, Red-Haired Boy, Campbell's Farewell To Redgap, Maddie's Waltz, Wildwood Flower, Cripple Creek, Old Joe Clark, Flop-Eared Mule.*

These venerable tunes would probably sound old-hat if it weren't for Austen's acrobatic fingers. His picking is fast-paced and breathlessly intricate.

Independent Music Magazine

Each album or tape $8, shipping included
Book $5.95, shipping included
Virginia Residents: Please include 4% sales tax

Roots and Branches Music
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Winchester, VA 22601

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